MAXIMUMROCKNROLL

JULY '91
ISSUE #98
$2.00

SOA

FUN THINGS

MELVINS

WE GOT THE NEUTRON BOMB

RAPE MAT

WEIRDOS

The DICTATORS

D.O.A.

THE MENACE

LIVES

LLA BISCUITS

(With Matt From JUDGE On Bass)

the misfits

BACKWO
A BANG!

Smell The Magic

LIVE

BAD BRAI

Screamers

THE FREEZE

ZERO BONES

DON'T PAY HORROR PRICES FOR THIS BOOT !!!!!
YOU CAN GET THIS CHEAP!!
ENOUGH ARE MADE !!
LOOK AROUND

KOKO

8 SONG

EP

ORGINAL MADE IN 83
IN A VERY SMALL PRESSING

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

BOOTLEGS

Well, it certainly took long enough, but here it finally is.

We'd been trying to get this issue together for quite a while, but it really took some prompting to get some people to talk about the subject. This is, of course, understandable, given the illicit nature of the business involved. But we finally managed to pull together a decent sampling of opinions on bottlegging from the varying perspectives of people involved in producing and distributing them, as well as from bands and labels who've had their material used, and from the point of view of the consumer and collector.

It has proven to be quite interesting, and there is certainly no clearcut point of view that dominates the discussion. There are so many gray areas here. Where does one draw a line between what is true punk DIY ethic, and what is outright thievery? What constitutes a bootleg and what is a pirate record? Do bootlegs help or hurt artists? Is this true fandom or merely a cover for ugly greed? These are some of the questions dealt with.

As one can see from the amount of covers displayed, bootlegs are proliferating within the punk/hardcore scene. The situation is very different from boots or pirates of major label artists, as most of these boots are done in pressings of several hundred, and if it is a reproduction of an original release, that original usually was a pressing of several hundred as well, making $50-$100 records now accessible to fans for $4-$10 average. Bootlegs have increased interest in older, usually now-defunct bands. This has even motivated one band, Siege, to reform.

But it seems that every time an American hardcore band goes on tour to Europe, tons of live bootlegs soon follow. Some of these have brazenly included the label insignia on the sleeves, like a Fugazi boot LP that boldly displays a Dischord logo.

One interesting release done in this vein arrived at MRR recently. It came in a Sub-Pop envelope (a printed envelope, not a stamped envelope), was postmarked from seattle, contained a promo sheet on Sub-Pop stationery. The record itself looked like a Sub-Pop singles club release, a slick color sleeve and Sub-Pop label at the center. The record, a Ramones 45, contained an insert, a comic strip from a newspaper with new dialogue added, taking a poke at Sub-Pop. Someone went to a lot of effort and money to make fun of that label.

So, enjoy this, and, as usual, we look forward to reading your responses. Thanks, Tim

----SOME IMPORTANT UPCOMING CHANGES TO LOOK FOR----

• Issue #100: Actually, there will be 2 simultaneous issue 100's, a Part 1 and a Part 2, both full length. We will be having some special features, but otherwise all regular features of MRR will appear in both parts, but there will be no duplication in either. We also hope this will eliminate some of our backlog (4 months on interviews, 2 months on ads). People whose subs end at 100 will just receive the first part. People whose subs end at 101 will receive both parts, but will not receive 101. Everyone whose sub ends after 101 will receive both parts, but will find their sub-ending number lowered by one.

• Ad rates: Beginning with issue 101, rates will change as follows:

1/2 page (7 1/2"x5"): $100 (up from $75)
1/3 page (5"x5"): $50 (stays the same)
1/3 page (2 1/2"x10"): $40 (down from $50)
1/6 page (2 1/2"x5"): $25 (stays the same)

We hope this will encourage many of you to take smaller sized ads, especially if you're just promoting 1 or 2 items, and will make room for those who haven't been able to get their ads in before. Thanks...

MRR IS ALWAYS LOOKING FOR CONTRIBUTIONS (SCENES REPORTS, INTERVIEWS, NEWS FEATURES, ARTICLES, LETTERS), BUT.....

OK, here's the lowdown on the scanner we have here at the MRR headquarters, a machine that will read your typewritten submissions and input them into our Macintosh computer. This device makes it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not quite enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't use exotic typefaces or italics.
6) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you.

MRR is still looking for new bands to send in brief articles on their existence, along with a photo, logo, etc.
We are also looking for well done and no bullshit interviews with bands that have been at it for a while. Keep them coming!

SHITWORKERS

ZINE

Jerry Booth
Anna Chapman
Heather Choy
Brian Devereaux
Deb E
Walter Glaser
Michelle Haunold
Jux
Mike La Vella
Kim McGee
Smelly Mustafa
Katy Odell
Iraya Robles
Dave Stevenson
Emily Soares
Martin Sprouse
Cammie Toloui
Joel Wing
Daniel Wylie
Tim Yohannan
Enrico Cadena
Mel Cheplowitz
Ken Coffelt
Chris Dodge
Karin Gembus
Tiz Hankey
Kent Jolly
Mick Krash
Grendl M
Devon Morf
Ms NP9330
Mr Pagemaker 4.0
Bruce Roehrs
Sian
Steve Spinali
Jules Stout
Matt Wobensmith
Maz Wright
Jeff Yih

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Paula Hirsch
Kenny Kaos
Jon Von
Jules

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Manuel Gentile
Peter Schredl
Christine Boarts
Jesse-y-Jake
Mark Shiflett
Uszaty
Lisa Furlong

MAXIMUM ROCKNROLL RADIO

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CHRY No. York, Ont 105.5FM Fri 1AM
CKIA Quebec, PQ call station
CKMS Waterloo, Ont 94.5FM call station
KCPR San Luis Obispo, CA 91.3FM Thurs 5PM
KZUM Lincoln, NE 89.3FM Weds midnight
WCSB Cleveland, OH 89.3FM Weds 3PM
WEFT Champaign, IL 90.1FM Sat 6PM
WODU Norfolk, VA call station
WVFI Notre Dame, IN call station
WZRD Chicago, IL 88.3FM Sun 3PM
Canal Sud Toulouse, France 92.6FM call station
Radio ADO Paris, France 88.2FM Mon 5PM/Fri 12PM
Radio FMR Toulouse, France 89.0FM call sta
Radio Mega Valence, France call station
Radio Pomme Louviers, France 101.1FM Sat 5-7PM

RADIO STATIONS: MRR Radio shows are available for stations only. Requests for info should be on station letterhead. Contact us at the address on the next page.

SUBSCRIPTIONS:

- *U.S.:* available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00.
- *Canada:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).
- *Mexico:* available from U.S. address at bottom of page. Copies are $2.50 each/ 6 issues sub for $15.00.
- *U.K.:* available from MRR/ PO Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
- *Europe:* available from U.K. address above. Copies are $4.00 each/ 6 issue sub for $20.
- *Australia, Asia, Africa:* available from U.S. address below. Copies are $5.50 each/ 6 issue sub for $33.00 (US dollars).
- *South America:* available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

BACK ISSUES AVAILABLE:
Back issues # 32, 36-38, 40, 42-52, 54-64 are $1.50 each ppd in U.S., $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 65-97 are at same rates as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month--absolutely no later!!

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page: (5" x 5", or 2 1/2" x 10") $50
1/2 page: (7 1/2" x 5") $75, 2 or more items!

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Tim

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need business address to UPS to.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please send all records, letters, articles, photos, interviews, ads, etc., to:
MAXIMUMROCKNROLL
PO BOX 288
BERKELEY CA 94701-0288
(415)648-3561

TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay--no CDs or tapes).

KARIN GEMBUS
BORN AGAINST/SUCKERPUNCH-split flexi
POP DEFECT-Game Of Fear-EP
FILTH/BLATZ-split LP
INFLATABLE CHILDREN-Get Naked With-LP
ANTISCHISM-EP
V/A-S.I. One-EP
SEVERIN-EP
ECONOCHRIST-last live Gilman before Europe
A.P.P.L.E.-Neither Victims Nor Executioners-EP
JAWBOX-Grippe-LP
LA MACHOIRE-LP
SLEEPY LAGOON D.C.-EP
UNDERTOW-The Edge Of Quarrel-EP
BURNING HEADS-EP
FASTBACKS-The Answer Is You-2x45

TIM YOHANNAN
BLACK MARKET BABY-Nothing Last Forever-10"
BLATZ/FILTH-split LP/FASTBACKS-2x45
BORN AGAINST/SUCKERPUNCH-split flexi
BROKEN TOYS-Dirt-LP/F-WORD-EP
CREAMERS-Dead Weight-45
DICKIES-Locked And Loaded-LP
DREAD-Stiffed-EP/TERVEET KADET-Message-EP
INFLATABLE CHILDREN-Get Naked With-LP
JAWBOX/JAWBREAKER-split 45
LAST POST-Shove It-45/SLEEPY HOLLOW D.C.-EP
NECRACEDIA-Sick Machine-EP
REZILLOS/RAMONES-split EP/ZERO BOYS-Blood...-EP
SIXTEEN TONS-Headshot-LP/SHAKING FLOOR-LP
V/A-Let's Try Something New-EP
V/A-Punk's Not Dread-LP/V/A-In Your Face-EP

CHRIS DODGE
DISRUPT-Refuse Planet-EP
CYCLOPS-Cradle Of Man's Mistakes-EP
NO COMMENT-live
ZERO BOYS-Blood Is Good-EP
DISMEMBER-Like An Everflowing Stream-LP
V/A-Punk's Not Dread-LP
LIFER'S GROUP-LP
DISRUPT/DESTROY-split EP
DESTROY-Total Fucking Chaos-EP
GENERAL SURGERY-Necrology-EP
SEDITION/PINK TURDS IN SPACE-split EP
INSANITY PUPPETS-Who Brought The Corpse?-EP
REZILLOS/RAMONES-split EP
BLOODY MESS & SKABS-6th Grade Field Trip-LP
Filthy Fuckin' Punx-zine

MICK KRASH
ENGAGE-It's In Your Hands...-EP
No Answers-#10-zine
The zine That Had No Name
BORN AGAINST/SUCKERPUNCH-split flexi
JAWBOX-Grippe-LP
UNDERTOW-The Edge Of Quarrel-EP
BLATZ/FILTH-split LP
GORILLA BISCUITS-Live At The Safari Club-EP
Ben Is Dead-Broke Issue-zine
NOMEANSNO-You Kill Me-12"
JAWBOX/JAWBREAKER-split 45
SLEEPY LAGOON D.C.-EP
V/A-Can You Break Through?-LP
WEDGE-Pipe Dream-EP/SEVERIN-EP
CRACK TRAIN-live

MIKE LA VELLA
JAWBOX-Grippe-LP
CODEINE-Pickup Song-45
HONEYMOON KILLERS-Vanna White-45
FLOUR-Machinery Hell-LP
VOLCANO SUNS-Career In Rock-LP
MOTHERLODE-EP
FASTBACKS-The Answer Is You-2x45
TESCO VEE'S HATE POLICE-EP
CREAMERS-Dead Weight-45
PRISONSHAKE-Spoo-EP
PHANTOM SURFERS-EP
SUGAR SHACK-Nerve-EP
1000 HOMO DJ'S-Supernaut-12"
URGE OVERKILL-live
Eight Ball-#6-comic

MARTIN SPROUSE
FASTBACKS-The Answer Is You-2x45
BORN AGAINST/SUCKERPUNCH-split flexi
V/A-Punk's Not Dread-LP
BROKEN TOYS-Dirt-LP
CREAMERS-Dead Weight-45
JAWBREAKER/JAWBOX-split 45
ZERO BOYS-Blood Is Good-EP
REZILLOS/RAMONES-split EP
BLACK MARKET BABY-Nothing Lasts Forever-10"
DICKIES-Locked And Loaded-LP
CRAZY ALICE-Light Bulb Skull Man-EP
BURNING HEADS-Hey You, Go Away-EP
JEFF DAHL-Pretty Blond Hair-45
SEVERIN-EP/SHONEN KNIFE-Secret #712-EP
V/A-Collective Conscience-EP

TIZ HANKEY
ARM-The Victory Of Forgetting-LP
NOMEANSNO-You Kill Me-12"
BORN AGAINST/SUCKERPUNCH-split flexi
V/A-Noise From Nowhere Vol 6-45
CREAMERS-Dead Weight-45
ALICE DONUT-Revenge Fantasies...-LP
DRIVE LIKE JEHU-live
KINA-Your Choice Live-LP
Ben Is Dead-Broke Issue-zine
HAMMERBOX-some of the LP
REZILLOS/RAMONES-split EP
NOMEANSNO-Live And Cuddly-2LP
Frozen Yogurt and Italian HC
THE EX-live
NOTWIST-LP

JON VON
SNEAKERS-No Hay Accion-EP
CREAMERS-Dead Weight-EP
FASTBACKS-The Answer Is You-2x45
YOUNG FRESH FELLOWS-Sick & tired Of Me-EP
BROKEN TOYS-Dirt-LP
CYNICS-Buick Mackane-45
SHONEN KNIFE-Secret #712-45
POOH STICKS-Who Loves You-45
ZEROS-Don't Push Me Around-LP
LES THUGS-Int'l Anti Bored Front-LP
JAWBREAKER/JAWBOX-split EP
V/A-Positively Cleveland Street-LP
CRUCIAL YOUTH-American Band-45
V/A-Punk's Not Dread-LP
CRY BABYS-Where Have All The Good Girls Gone-LP

MICHELLE HAUNOLD
V/A-Punk's Not Dread-LP
ZONA A-Potopa-LP
MANSON YOUTH-God's Fun Children-EP
GOOBER PATROL-Truck Off-LP
V/A-Punk's Not Dead-LP
INFLATABLE CHILDREN-Get Naked With-LP
V/A-Epidomie-LP
RED LONDON-Tumbling Dice-LP
BURNING HEADS-Hey You-EP
NEW WIND-EP
THE WORSTS-Understandin'-LP
BLITZKRIEG-The Future Must Be Ours-LP
THE EX-live
BROKEN TOYS-Dirt-LP
CRAZY ALICE-Lightbulb-EP

IRAYA ROBLES
MECCA NORMAL-Water Cuts My Hands-LP
V/A-Collective Conscience-EP
A.P.P.L.E.-Neither Victims Nor Executioners-EP
FASTBACKS-The Answer Is You-2x45
THE EX-live
BEAT HAPPENING-live
TRIBE 8-live
REVENGE OF THE CARROTS-EP
BLATZ/FILTH-split LP
V/A-Lest We Forget--Cometbus Comp-TP
Bimbox-zine
SCREAMERS-just anything
GOD IS MY CO-PILOT-EP
REZILLOS/RAMONES-split EP
NOMEANSNO-You Kill Me-12"

BLACKLIST MAILORDER

415/255-0388 475 Valencia St San Francisco, CA 94103

Hey folks, we have a NEW CATALOG!! Yup I kid you not. Brand new, hot off the press'! Check it out. Lots of info on current stock, prices, and descriptions. If you would like to invest, send $1(US) and $2 (OVERSEAS). If you would like to have us consider your material for our catalog, please send us a sample and the price you would sell it to us.

If you live locally or are coming to visit the East/West Bay Area for awhile, CONTACT US! We are always looking for volunteers to help out here. Besides, it's a great way to hook-up with some pretty cool people and events. As many of you know, we are completly volunteer run and no one is paid. We are working to keep the independent music/literature scene strong. So if you'll be visiting or live here, stop by and check Blacklist out!!!

POSTAGE RATES - RECORDS & TAPES

POSTAL RATES-We will mail your order Via "special 4th class" rate in the U.S., "AO small packet" rate to Canada, Mexico and up to 4 pounds overseas. We will send large overseas packages "Surface parcel post", or if requested, small packages. The initial charge for overseas surface includes postage for the first three LPs or twelve 7"ers. Please list alternate choices or specify refund or credit. California residents add 7.0% sales tax. Please note that cassettes are the same weight as 7"s and compact disks are the same weight as a 12" or album.

	USA	can. mex.	west hemis	Europe	Asia Africa	Pac. Rim	surface
initial charge 1 LP	1.05	3.50	3.66	5.65	7.40	7.53	6.55
initial charge 1 7"	1.05	1.05	1.81	2.35	2.85	2.93	6.55
each additional LP	.22	.85	1.50	2.65	3.65	3.70	1.05
each additional 7"	.10	.44	.37	.66	.91	.92	.50

!!! NEW ZINES !!!

PRINTED MATERIAL HAS DIFFERENT POSTAL RATES. CHECK CATALOG, WRITE OR CALL US FOR INFO...

Artist	Title	Description	size	Price	Country	Weight
Brain Dead 2	double issue	drawings and poetry	print	2.00	USA	9 oz.
Deggial	#5	w/The Garbagemen, Billy Childi	print	0.50	Finland	2 oz.
Drastic Solutions	#4	w/ Ot Pallot, Fuel, art. on Palest	print	1.40	Canada	5 oz.
Factsheet Five	#42		print	2.50	USA	6 oz.
Film Threat	Video Guide #2	w/ Doors movie, Barnabas Collir	print	1.80	USA	5 oz.
Four Letter Words	#?	w/ McTells, tips on putting out a	print	1.80	USA	2 oz.
Ink Disease	#17	8 song Vital Music Flexy + Int w/	print	1.50	USA	7 oz.
Murder Can Be Fun	#13	"Death at Disneyland", wrecking t	print	0.75	USA	5 oz.
No Answers	#10	outstanding w/ Born Against, Am	print	2.00	USA	6 oz.
Punchline	#9	graphic blast against racism - grec	print	1.00	USA	3 oz.
UK Resist	#4	Bloggers/Trench fever flexi + Chu	print	2.30	UK	4 oz.
World War 3	#14	outstanding graphic/word assault	print	2.30	USA	8 oz.

Artist	Title	Description	size	Price	Country	LABEL
Alice Donut	Get a Life	classic Donut, 1 folky thang, 1 p	7"	2.95	USA	Vital Music
Apple	Neither Victims Nor Executioners	unreleased studio recordings by o	7"EP	2.30	USA	Broken Rekid
Articles Of Faith	Core	1st 2 7"ers, 2 comp tracks, unrel	LP	7.80	USA	Bitzcore
Bad Religion	How Could Hell Be Any Worse	Re-release of classic punk!	LP	5.60	USA	Epitaph
Barricada	Barrio Conflictivo	tough, anthemic rock n roll from Sp	LP	5.00	Spain	Oihuka
Barricada	Noche de Rock 'n' Roll	more of a "big time" rock n roll so	LP	5.00	Spain	Oihuka
Beall, Lawrence & The Sulk	Rockin The Star Club	Live RocknRoll: Kick back and drin	LP	4.00	Canada	Star Records
Belgian Asociality	Belgian Asociality	20 tracks, good hardcore with lo	LP	4.00	Belgium	Punk Etc.
Beyond Sad Weeds	Shattered Dreams	more atmospheric, moody subtle p	7"EP	2.00	Germany	Weed
Big Boys	Wreck Collection	songs from comps, 1st single, unr	LP	7.00	USA	No Audition
Big Mistake	Big Ego	cool goofy/introspective DIY HC	7"EP	1.75	USA	Community
Billy and Willies	Dogshit	mix of punk/pop/surf/60's avant	LP	4.00	Germany	Double A
Bla Bla Schmurz	Supersonic	grungey gruff primitive noisy punk	7"	1.00	France	Panx
Black Market Baby	Baby Takes	contains 6 tracks from LP, 2 comp	LP	7.80	USA	Bitzcore
Blockade	Blockade	good, traditional punk/hardcore fi	7"EP	1.00	Germany	Teenage Reb
Bloodstar	Bloodstar	weird; powerful metal-edged hard	LP	4.00	Switzerla	Desert Engin
Bo-Weevils	Vortex Took Them	crazed & authentic 60's garage w	12"EP	4.00	Australia	Kavern
Bookmen	Vol. 1-Delicatessen	new electric folk for the '80s	LP	3.00	Canada	Star Records
Burst Appendix	Fly	Germany's answer to Alice Donut	LP	4.00	Germany	Human Wre
Cakewalk	Cakewalk	pop from Norway	7"	0.75	Norway	Musikk
Camera Face	After The Scream	slow/medium tempo post punk	LP	2.00	USA	Incas
Carney-Hild-Kramer	Happiness Finally Came to Them	weird psychedelia from Shockabi	LP	4.00	USA	Shimmy Disc
Caustic	Caustic	solid LA HC on clear vinyl	7"EP	3.90	USA	Gladiator
Chud, The	Don't Call Me Batman	cool bubblegum psych	7"	0.75	Germany	Twang!
Citizen's Arrest	Colossus	top-notch power-packed hardcore,	LP	4.35	USA	Wardance
Clawhammer	Brother Brick Says	more of their wiry Beefheart/Fles	7"	2.00	USA	Trigon
Clawhammer	Sick Fish	it's only a dollar!	7"	1.00	USA	Trigon
Clay Idols	Every Day Starts Like This	light, melodic pop	12"EP	2.00	USA	Rough Trade
CMX	Raivo	just the fast stuff	7" EP	3.25	Finland	Bad Vugum
COD	Battlin The Incredible Great	slow rhythmic tuneful punk	7"	0.75	Germany	Noir
COD	Who Needs The Moon...	good solid punk with melodies-4 s	7"	0.75	Germany	Noir
Collaps	Bacteria	heavy thrash with lots of changes	LP	4.00	Germany	Double A
Cosmic Wurst	Cosmic Wurst	fast and raw with a strange taste	7"EP	0.75	France	Auto Da Fe
Crowd Of Isolated	I Try To Tell	US influenced hardcore with cool	LP	4.00	Germany	X Mist
Dain Bramage	I Scream Not Coming Down	energetic hardcore-diverse	LP	3.00	USA	Fartblossom
Dawson	Barf Market	early Gang of Four goes complet	LP	9.90	UK	Gruff Witre
Dead Facts	Who Needs The Truth	good multi-tempo punk/hardcore s	LP	6.00	Germany	Starving Mi
Debauchery	The Ice	powerful metal-edged hardcore	LP	3.50	UK	Looney Tune
Deceit	Look and Listen	good strong hardcore	cass.	2.00	Germany	
Der 7 Versuch	Ein Lebensform Stirbt	highly distorted pop music, comes	7"	1.00	Germany	Empty Recor
Destination Zero	Destination Zero	cool pop punk with an edge	LP	4.00	Germany	Bitzcore
Detonate	Love Triangle Saga	good melodic Aussie punk	7"	2.00	Aus.	Waterfront
Disappointed A Few People	Dead In Love	synth-pop	LP	2.00	Canada	Psyche Indu
Dryrot	Shift	very good melodic hardcore	cass.	2.60	USA	Cat Box
Engage	It's In Your Hands	diverse mid-tempo HC, animal rig	7"	2.60	USA	Kirbdog
Fuel/Angry Son	Fuel/Angry Son		7"	2.80	USA	Skene
Hate X9	Apprehension	pretty fast, tight HC w/ intellige	7"EP	2.85	USA	RU Dead
Hate X9	Khristmas In Kuwait	great steamroller fast hardcore fro	7"	2.85	USA	RU Dead
Itch	88 Bones	wacky fast punk + hilarious piano	7"EP	3.35	Canada	Scratch
Jawbox	Grippe	LP + 4 song 7" + "Footbinder"	CD	8.25	USA	Dischord
Jawbox	Grippe	strong, well-played DC sound	LP, Ca	6.30	USA	Dischord
Libido Boys	Hiding Away	import of prev. released Libido st	LP	5.85	USA	First Strike
Life'sBlood	Defiance	repress of totally fuckin hot raging	7"EP	2.40	USA	Vermiform
McTells	Snowy White	one-sided garage pop, one song p	7"	1.60	UK	Four Letter
No Means No	Sex Mad/You Kill Me	LP + 12"	CD	9.10	Canada	Alternative
No Means No	You Kill Me	repress of 5 song classic from '8	12"EP	4.70	Canada	Alternative
NOFX	Ribbed	wow, they get better each record	LP	5.60	USA	Epitaph
Scarlet Drops	I See You	Catchy garage punk w/ Male/Fe	7"	2.30	Canada	Harriet
Urgent Fury/Youth Gone Ma	Urgent Fury/Youth Gone Mad	UF does fast punk, YGM covers Ra	7"	2.50	USA	Piggybank
V/A	Collective Conscience	w/Blister, Assassins of God, Sab	7"EP	2.30	USA	Broken Rekid
V/A	Fool's Paradise	good punk w/ Downcast, PMS, S	7"EP	1.95	USA	Little Redhec
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Letters

MRR,

I'm 24 years old; a Finnish citizen. Due to circumstances, I have spent over 3 years at various occasions in the USA, in various places here. I have read MRR on and off since '83, both here in the States and in Finland. It has always a delight for me to realize that in otherwise ignorant and conformist atmosphere of the American society , there are some intelligent, creative and cool people who don't succumb to the American ideological propaganda.

However, there seems to be an exception in the pages of MRR, i.e.. the wonderfully articulate columns of Mr. Board. It remains a mystery to me why he really writes them, other than that he seems to enjoy spewing words around meaninglessly. Maybe he sees his role as a court clown, a middle-aged rebel who is the only one who has the guts to speak against the leftist pc propaganda of MRR.

OK, so I don't like his columns, I don't have to read them. The solution is not really to ignore them. They're part of MRR and therefore part of the underground music culture, which one can argue, MRR represents.

Mr. Board's column in the issue #96 finally triggered me to speak up. I am very sick of Mr. Board's celebration of exploitive sex. His pro-child porn and sex and pro-prostitution stands are truly repulsive. He writes, e.g., that prostitution in Thailand is 100 years old, supported by the society and is a "glamour profession." His naive logic stinks real bad. Never does he question whether a society, where prostitution is widely spread and where prostitutes are often children, is democratic or healthy. Nor does he seem to realize that the reason for prostitution is economic. His pathetic depiction of man is typical to men trying to justify and maintain the prostitution institution. They all dream of a prostitute who is not really a prostitute but really likes sex and even "kisses on the lips."

Mr. Board also totally ignores the fact that Thailand, a third world country, is visited by hundreds of thousands of relatively wealthy first world foreigners who are there for sex. Just like Mr. Board. This wonderful form of cultural exchange is practiced, e.g., by thousands of middle aged, beer-bellied assholes from Finland who go there, often many times a year, because they can't get sex otherwise or because they want to have sex with children. I personally have heard stories of this, sometimes from the participants themselves in my jobs, etc.

Another aspect of Mr. Board's columns that pisses me off is his propaganda for American ideology and foreign politics. I don't even want to tackle his elementary views, I'm sure everyone knows what I'm talking about. MRR has traditionally been of great importance not only to the American scene, but the international one as well. As I've understood, it has been one of the aims of MRR to serve as a connection for various people in various countries. MRR is available and is read internationally. With this, in my opinion, should come a sense of responsibility of not encouraging views that are hostile or ignorant towards other nations. I, as a foreigner, feel personally degraded and angry about views that support the senseless, destructive and imperialist American power politics abroad. MRR may well be read in Thailand or Japan, whose culture was so finely understood by Mr. Board. If Mr. Board has an obsession to spread his form of assholism around, why doesn't he publish his own mag or write to another mag? American media is full of his type of propaganda , he wouldn't feel out of place.

To the editors of MRR I would recommend the book, "Animal Farm," by George Orwell. Why not throw out the columnists who have been writing to MRR for years and have nothing better to write about than sex "adventures" in Thailand? Some fresh ideas would do good. After all, this would only be democratic and therefore American, since, as George Bush says, "the USA is the greatest democracy in the world." Surely Mr. Board is not anti-American and opposed to democracy?

Marko Kaasinen/ Merikorttitie 70.480/ 00960 Helsinki/ Finland

P.S. I'm sure Mr. Board would have tons of funny anecdotes about this letter. I don't think he should bother, I don't think he is half as clever a writer as he likes to think he is.

P.P.S. To anyone considered: I do not consider myself as of any particular political standing.

Dear MRR,

Stinky Panch! Stinky Panch! Stinky Panch!

Talk about setting a few idiots straight. You must be smoking some really bad dope. You are the biggest hypocritical, ignorant, racist asshole that ever made fool out of himself on pages of MRR since issue No 1. That's some achievement, considering thousands of printed letters and quite few total morons who wrote them over the years. Let me set <u>you</u> straight. There is no difference between black, white, red, yellow, Jewish, Protestant, Catholic, Muslim, prejudice - it is all the same shit. It is based on ignorance, lies and hate. No people have the right to hate another whole group of people. No amount of suffering gives anybody the right to be prejudiced, black and Jewish people have so much in common.

They were both slaves, not for last 400 years, but for thousands of years. Read some books about ancient Egypt, or Babylon (Iraq). You will learn that thousands of years ago Africans and Jews were in bondage together in same household, serving same master.

You are brainwashed by people like;

1.) Public Enemy's Professor Griff who was quoted by David Mills of the Washington Times as saying that, "Jews are responsible for most of the wickedness in the world".

2 .) Chuck D who stated in an interview by Kurt Loder of MTV News that, "Jews killed Christ". What an old lie! Same anti-semitic propaganda that was used by Roman Catholic Church for over 1000 years all across Europe which was cause for biggest anti-semitic campaign that resulted in killing of millions of Jews from day one till today. Jesus and his mother Mary were Jews killed by Romans (read New Testament or other books on Jesus). Isn't it "funny" that so many Catholics pray to Jew-Jesus and his Jew-Mother on Sunday and are fierce anti-semites Monday-Saturday?

3.) Louis Farrakhan with his, as you put it, "slightly racist religion". Give me a break! This is like saying someone is slightly pregnant. Either you are or you aren't.

No wonder you are such a hardcore anti-semite. It is a shame that so many black leaders one time or another prove to be anti-semitic. How can you lead your own people in a fight against oppression and racism and be prejudiced against other people?

Why can't you follow a truly great leader like Martin Luther King?

Now lets get to "illegal state of Israel". Did you ever read any book? Bible, Koran? Guess not. Ever heard story of Abraham, David, Solomon, Moses? Do you realize all these people were Jews living in the land of Israel 3,4,5 thousand years ago - long before Arabs came and conquered whole North Africa and Spain swallowing Israel in the process? After thousands of years of being thrown from country to country, persecuted, robbed and killed, Jews returned to their land with approval of over 100 members of the U.N. So how the fuck is it illegal? Did you ever read some books of African scientists about "Minor Asia"? Well, the areas on both sides of The Red Sea (which separates Africa from Arabian peninsula) have identical fauna and flora which proves Arabian peninsula (and Israel) were once part of Africa. So if you let me get down to your level and use your racist lingo: whitey (Romans) killed your African brother Jewboy-Jesus so make your mind up, whose side are you on?

Now about Jews having all the money. In New York alone there are over 500 000 Jews living below poverty level on welfare, food stamps and other government subsidies. For every rich Jew there are thousands of poor, hard working ones, stretching every paycheck, having hard time to pay bills and feeding their family. Same goes for Blacks, Hispanics, Whites, Catholics, Protestants, Muslims, Hindus, Europeans, Africans, Asians. So you see it is the greed of a few against sweat and poverty of the rest of us in Jamaica and England, USA and USSR, in Mexico and Germany, Puerto Rico and Ireland. Travel and learn.

So you see there is no difference between: White Power and Black Power, Screwdriver and Public Enemy, Ian Stuart and Professor Griff, Richard Butler and Louis Farrakhan, Nation of Islam and Aryan Nations or Christian Identity.

It is all the same lying scum making lots of money by spreading prejudice, hate and division, enjoying their fame, power and good life while innocent people on the streets of America are getting hurt.

Well I hope I set you straight. Peace & love.

Iggy/ Passaic N.J.

Dear MRR,

Several years ago MRR printed a letter by a then unknown Ben Weasel. Pen dripping with sarcasm, he called Hüsker Dü and Sonic Youth "the Yes and Led Zeppelin of the 90's". Now his own band, Screeching Weasel, has become the Who of the 90's, with innumerable "last shows" and now a pointless "reunion tour". Opening bands are told to play for free "because Screeching Weasel needs money for touring and recording". Rock star attitude?

It takes one to know one, Ben. I for one am sick of paying big bucks to see "superstars" go through the motions. I'll give my money to bands like Cringer and Sockeye who haven't lost their D.I.Y. attitude to self-serving cynicism.

Sue Donim/ 13731 Jenny Dr./ Warren/ MI 47030

Dear Bullshitter (In response to "Bullshit"'s column),

Just got through the tedious chore of reading your column in MRR #96. You have chosen to use a certain band (BORN AGAINST) as your scapegoat/influence for your unstable soapbox. Your column proved to be pretty god damn indirect and insufficient.

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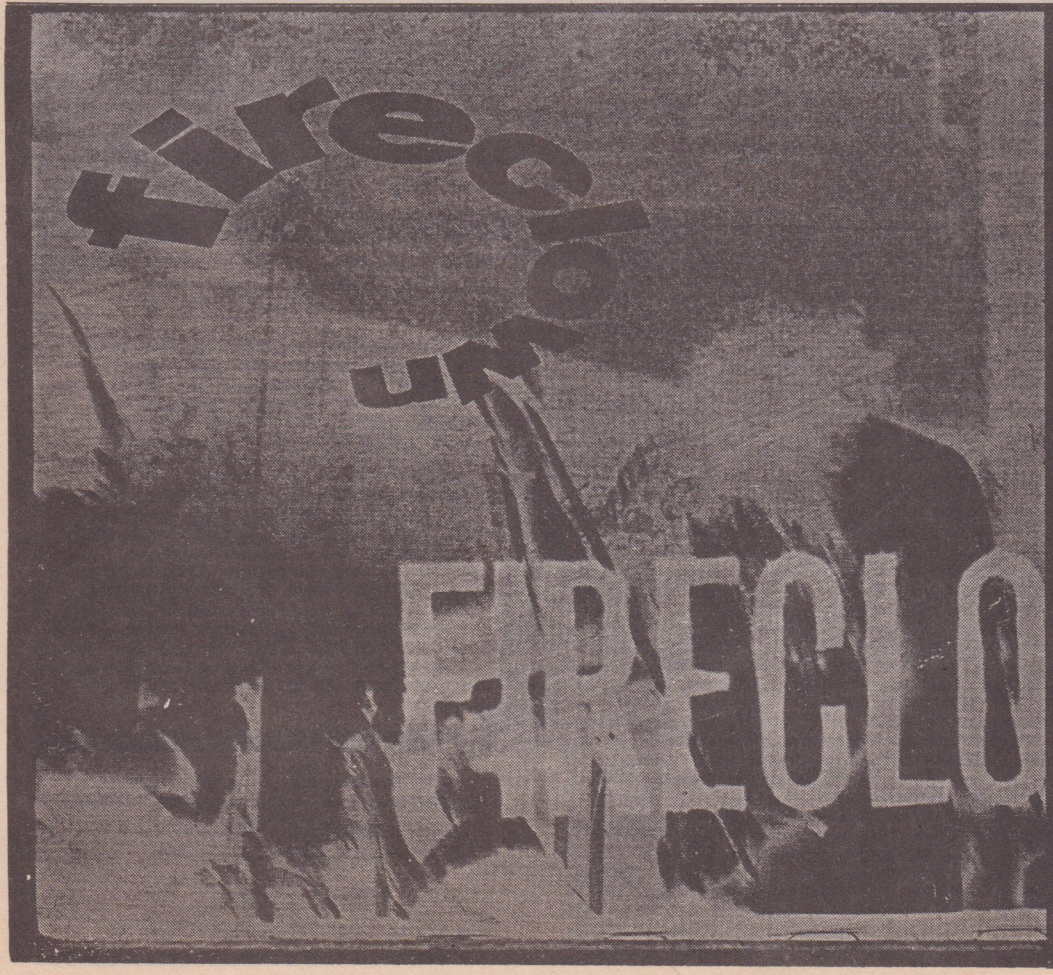

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'Fast tracking' free trade dumps on environment

Excerpt

By ELAINE BURNS Special to the Guardian MAY 22, 1991

The Guardian, 24 W. 25th St., N.Y., N.Y. 10010.

Mexican ecologists have warned that the exclusion of ecological concerns from the upcoming trade negotiations, originally insisted upon by both presidents, Bush and Salinas, would extend the border model of "distorted development" to the entire country. They suggest that Bush's dream of "trade without barriers" referred more to freedom from labor and environmental legislation than to national protectionism.

As Homero Aridjis, of Mexico's Group of 100 Artists and Intellectuals for the Environment, told a U.S. Senate subcommittee in Washington last month, "I am here not only to defend my country, but yours as well. If our goal is sustainable development, the environment is a trade issue." . . . Secretary of Ecology and Urban Development Patricio Chirinos recently admitted that the much-lauded Environmental Equilibrium Law of 1988 has been inadequate to deal with the "explosive and disordered growth" of the maquiladoras (factories using tax-free imports to make tax-free exports), of which there are now 2,000 along the border.

A recent College of the Northern Border study of 772 maquiladoras found that 86 percent use toxic substances, including highly toxic chlorohydrins, asbestos, silicon, freon, acetone, hydrogen fluoride and fiberglass. According to Colegio investigator Roberto Sanchez, the use of toxic substances is growing as border production moves beyond sub-assembly for light-industry to more complex processes.

By law, U.S.-owned maquiladoras must export their hazardous wastes to the United States, or "donate them to charities for recycling." Non-maquila U.S. companies are not subject to these regulations. The U.S. government must accept the wastes and must cover the cost of damage resulting from illegal disposal in Mexico. However, according to Sanchez, "The cost of waste disposal is so high in the U.S. and so cheap in Mexico that companies are tempted to 'forget' to export their wastes."

Enforcement of environmental laws has been difficult. SEDUE, the Mexican environmental agency, has a total of 140 technicians to cover the entire country. According to SEDUE's Efrain Rosales Aguilera, some 250,000 tons of toxic substances have been approved for dumping in Mexico since 1986. . . . Only 35 percent of U.S.-owned factories are believed to be complying with Mexican environmental laws.

Horror stories abound in this region deemed "a virtual cesspool" by a 1990 American Medical Association study. In 1983, a cobalt-60 pump used for radiation treatment was sold as scrap metal in Ciudad Juarez and melted down for construction beams.

In 1988, a General Motors subsidiary was discovered dumping hundreds of barrels of toxics at a desert waste site less than two miles from a public beach in Matamoros. In October 1989 175 leaking drums of PCBs were found by El Paso, Texas, health officials in an inner-city neighborhood two blocks from the U.S.-Mexican border.

The border infrastructure has been strained to the maximum by the growth promoted by these tax-exempt industries. Ciudad Juarez, for instance, has more than doubled its population in the past 10 years; and Tijuana has five times the population it had in 1960. According to the medical association study, 12 million gallons of raw sewage are flowing annually into the Tijuana River in Baja California, and nearly twice as much into the New River at Calexico-Mexicali and into the Rio Grande/Rio Bravo on the Texas-Mexico border.

According to a recent report by the Texas Center for Policy Studies and the Border Ecology Project, many border areas are pumping groundwater at a rate 20 times faster than their aquifers can recharge. In 1988, the Texas Water Commission found significant levels of copper, selenium and mercury in the tissue of fish from the Rio Grande River near Laredo, Texas. The Ciudad Juarez/El Paso border area suffers from serious air pollution and the groundwater shared by Nogales, Ariz., and Nogales, Sonora, is contaminated with industrial solvents.

The 1989 Canada-U.S. Free Trade Agreement serves only to confirm their fears: Canadian subsidies and incentives to abate acid rain pollution and to promote reforestation are now vulnerable to U.S. attack as barriers to trade. Canadian industry is calling for lower pollution standards, which it claims are necessary to compete in the new trade environment.

According to Aridjis, U.S.-Mexican trade relations are currently permeated with a "double standard." He cites the fact that the Mexican market is flooded with fruits and vegetables that have been refused entry into the U.S. because they bear residues of pesticides banned in the Unites States but produced by U.S. companies in Mexico.

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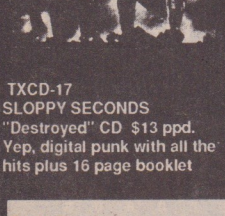

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You merely quote some dictionary meanings and try to establish a podium for a long-winded Wall Street representation of hardcore (a business) but, merely come off half-cocked.

The term "big-business" is simply a term, a catch phrase to identify, without a prolonged speech, the difference between two medium's. There are definitely two ways of doing things, the right way— independently, with as much influence and understanding of how a product is going to be marketed. And the wrong way— creating a product and then turning over your product to the hands of a company, who will simply market it as they market all their other products. To begin to compare these two in terms of what a dictionary says is just silly.

It is very important that music that is done on this level is not trivialized in this kind of way. I think there is a big difference between how a POISON record is marketed, sold and how it generate's capital, and how any D.I.Y. record is marketed. POISON doesn't have hands on control over what they are doing, they are merely an image. They themselves are a product, for they produce a marketable item and then let it get marketed without any real knowledge of it's true value. What I'm getting at is the fact that an independently run operation produce's a marketable item, they are aware of how it is marketed and therefore, there is a difference between these two market's

Yes, Mike, anytime you sell something you are marketing it, I would definitely agree (my dictionary has the same definition). You have got to realize that in a marketplace there are two ways of marketing merchandise. So, to say that hardcore is a product because it is marketed in the same way as major corporations (according to the dictionary) is like comparing two cheeses. "Hey, blue cheese it the same as cheddar cheese because it is marketed the same way." One could argue that the cheese taste differently. You'd argue that they are merely the same because they are marketed the same way, AS CHEESE! Now, that really doesn't make any sense now does it? But that is just what you are saying, that a market is a market because the dictionary says so! Be real, while anything that is sold most definitely is then a product, you must realize that there are different kinds of production, and different means.

There is no reason for you to trivialize the efforts of independent distributors and organizations because they fit the dictionary definition of an "entrepreneur," it's an insult. Some people care about how things are sold and some people just want to get rich. THAT IS THE DIFFERENCE! There are a lot of individuals who have respect for what they are selling, and the people who produced it and market that product - the RIGHT FUCKING WAY!!!! I regret ever knowing you Mike Bullshit, and I am glad you're on another one of your cross-country excursions. Please do not return, you are foul. Mike, ignorance does not become you.
Patrick Winter, Paper Cuts Fanzine/ 293 7th Ave #3/ Brooklyn, NY 11215

To MRR, readers, and anyone who still cares,

The Bullshit (Mike, right? Hey dude.) column in #96 was a little disturbing to me. It's not that you said anything horrendously misleading, it's just that some very important points were overlooked. Items that make the notion of a punk/hardcore underground something important to me, and a challenge to the rest of the world.

Let's look again at the inference of the BORN AGAINST quote. ("Born again as just another product, born again as the next big thing...") When you note that any sort of mass-produced item is a product, you are quite right, in a basic economic sense. It's true that everything in the realm of music, from the endless stream of Madonna to the Sick Of It All album to the Born Against EP, is a "product" in that sense. But exactly how is that phrased? You missed the point of the line, even though it was in bold face at the top of your column: just another product. Hardcore and punk, formerly employing the means of production to spread subversive and counter-mainstream messages, have resurfaced in a harmless form, comparable in threat to any other garbage besides it in the shopping mall CD racks. Implication: before, there was more to it than that.

The problem I have with your approach is a problem I have had repeatedly in arguing with people who are studying / have studied economics. Some of them tend to get caught up in the clean, concise way that it explains everything away in monetary terms. And you know as well as I that there is much more at work in the underground. Reading every event in monochromatic terms of "marketing" denies the intensely personal aspect which the most redeeming parts of the scene hold. What matters, what is great, is people putting out their friends' bands record and losing money (what usually happens, so screw the "entrepreneur" notion). Most of my favorite labels are barely scraping by, or did for a long time. Of course, counter-examples exist, in the form of bandwagon straight edge bands, false political concerns, bands waiting/wanting to get signed on to big labels,etc., but I maintain that these are the exceptions, the gray areas between "mainstream" and "underground" as poles. A truly underground record is not put out to be sold, it is put out to be heard. Buying and selling are faceless actions; the only meaning they have in the underground (ideally) is in terms of support. Example: many fanzine reviews encourage the readers to purchase a record by writing "support the band/label". Mainstream record reviews (and attitudes) make personal enjoyment central in a purchase, implicitly separating the consumer and "artist" where the underground unites them or makes them the same.

There is an immense difference between putting out a record or zine because you think it has something to say, and putting it out to make a profit. The scene may be a microcosm of the greater world on a surface level, but I'm not in it for that. No one is. Illumination.
Alejandro de Acosta/ Deepsix Superstition zine/ 3678 Tolland Rd./ Shaker Hts, OH 44122.

Maximum RocknRoll,

I would like to respond to the letter written by Eric Plumber's Butt in issue #94.

Eric, you seem to think that the majority of people who hang out at Blondies are a bunch of "brainless oafs" and "mentally malfunctioning" idiots. I wrote the scene report and I have a B.S. in mathematics and a white collar job. I am not even remotely racist. I happen to support the PETA and a number of conservation and animal rights organizations. By you classifying us, you only made yourself look like a brainless idiot.

You seem to think that no-one should listen to music that has racist, sexist, or just plain stupid lyrics. If I limited my listening to that, I may as well listen to instrumentals only. I mean I listen to G.G. Allin and I don't go out and rape women. I listen to the Accüsed and I have never gotten the impulse to dismember people. My point is that whatever A.L.D. and Cold As Life have to say, I will still go out and see them if the music is good. In fact you quoted more lyrics in your letter than I even know. I really hope that most punkers don't get all of their views on religion, politics, racism, sexism, etc. from song lyrics. I go to the shows for a good time, for the fun and the excitement. I don't go to examine their views on life, and I sure as hell don't care what Jimmy Bones does on his day off.

What really gets me about your letter is you stated to all touring bands stay away from Detroit and repeatedly slandered Blondies. I go to Blondies frequently and the place is great. You are lucky to even meet the owner of the other bars in Detroit. The owner of Blondies stands at the door and takes the money personally. I've never been hassled or had any problems. I can't say that about many other places. Blondies is about the only place that still books and promotes relatively unknown bands. Over the past five years I have seen shows at Blondies by The Undead, S.N.F.U., Government Issue, Gang Green, M.O.D., G.G. Allin, Broken Bones, Dayglo Abortions, Life Sentence, Insted, D.I., and many many local bands. If Blondies hadn't booked them no one would have. Sure, many of these bands are large enough now to get booked at bigger places, but half of the fun is gone. Most other bars don't allow slamming, cameras, smoking, or even spiked leathers. If any bands want to play a really energetic punk show, play at Blondies.

So thank you Mr. Butt for your input on a scene you haven't been a part of for years and I'm sure never will be a part of again. But if it's all the same to you, spend your time promoting bars that you like and quit defaming places that others may enjoy.
Paul J. Holstein/ Detroit, Michigan

Stinky ! Stinky ! Stinky !

I'm the one that offended you by being against censorship. Yes, I do play some music by racist bands like Public Enemy and Skrewdriver, I don't necessarily play their racist tracks.

In the first few paragraphs of your letter, you make it clear that you don't think that most blacks are racist, you're wrong (Board). If you think that their struggle has left them pure and without hate for other races, you should leave your safe suburban slum and actually seek out the real ghetto .

Let's look at some facts. PE are on Columbia records, which is owned by the Sony corp; which is a Japanese company (Japanese, by the way, think that THEY are superior to all other races.) Being on a major label, PE have played it safe. So now YOU read the lyrics for the implied racism that's there, and for the racism which didn't make the lyric sheet.

Skrewdriver are on an indy label which lets them write and record what they'd like to say, so that they can be blatantly racist. By the way, the first Skrewdriver LP was on a major label so that, like Public Enemy, it did not sound covertly racist. Now they can say and do what they want, the power of the indy is that kind of freedom.

I'd like to add that you totally misinterpreted my comment and quoted me out of context. Public Enemy and Skrewdriver were chosen because they are both controversial and at opposite ends of the musical spectrum. I was drawing on them for a musical contrast, not on of subject matter. Since my comment

Letters

was about censorship in all forms by any means at hand. Public/Community radio is in a position to battle common misconceptions like yours and in my radio concept, total pop, everything deserves to be aired and considered. I think my choices of examples were the best to make my point. Cheers,
Hans/ 628 Pierce St./ Bethlehem, PA 18015

MRR
Hi, this is Sean from Necracedia and it is under very unfortunate circumstances that I must write this letter. On the morning of Sunday, April 21, a five alarm fire thoroughly destroyed our apartment building. Three of the four members of the band lived there, and all of the stuff connected with the band and our record label were there. We lost everything: including all of our stock of records and shirts, all of our contact addresses, some guitars, studio reels, not to mention all of our personal belongings.

On Friday the l9th, I wrote up all of the back orders and mail that were owed to all the people that I knew were awaiting stuff from us, but I had planned to mail it on Monday. They were also destroyed. The money that people sent to us for records was in my room and was destroyed, none of it is covered by our insurance, so we all lose. I am really sorry. If you are expecting anything from us, we have no idea who you are, or where you live. YOU MUST CONTACT US!!!

In order to deal with this I have opened a P.O. box here in Pittsburgh for all new correspondence. It should be sent to Alex Lewinger, PO Box 71275, Pittsburgh, PA 15213, USA. I will be in Germany from May 1 until the Fall, so my friend Alex will try to help you out. We have no records, so do not order from us. We will be releasing an LP this summer on Wreck-Age Records of NYC, look for it through Blacklist or Squat Or Rot. Thomas of OWR in Germany: I am sorry about the delay with payment. I will take care of it, it is not my fault. I'll contact you after I get to Germany. Please forgive me. Your records were not destroyed in the fire. Desperate Attempt AND Blacklist: I can t fill your orders; I don't have records. Thanks for the space, please direct inquiries to Alex at the above address.
Yours in Peace — Sean

Dear Maximum RocknRoll,
Mykel Boards latest column about prostitution in Thailand shows a deep ignorance and lack of sensitivity.

The large majority are firstly on drugs like heroin to blot out their feelings, and have been sexually abused as children and learn to confuse sex with abuse because sadly this is all they have been shown. Mykel Boards proclamation of the woman's employment of her "profession" could be compared to men "enjoying" being a soldier. The atrocities of war are totally soul destroying just as the atrocities of rape and sexual abuse.

Prostitution is an archetype that shows women are to be bought for sex. They are a sexual commodity. A product. They are a unfeeling two dimensional being. Many soldiers in Vietnam were constantly drugged up to avoid the feelings of panic and fear, no doubt Mykel Board's prostitute "friend" would have been on some sort of drug if he cared to dig a little deeper.

Saying women as prostitutes are two dimensional beings (which is exactly what prostitution is saying) is like saying a male soldier who is trained to kill people, has no feelings. He is a killing commodity, a two dimensional being.

The point is people do feel, even though the majority of people are trying to blot out their feelings (which when involving division, conflict, and duality, such as what is epitomized by war and prostitution, are negative emotions such as fear, hate, depression, aggression, hostility, resentment, pain and hurt) with the two main anesthetics (anesthetic meaning a substance that produces insensibility) cigarettes and alcohol, or even heroin (being prostitutes favorite drug).

Everyone out there if you want to feel the fear of being torn in two (facing the fear being the only way of healing it, blotting it merely puts more salt in the wound) stay off the cigarettes, alcohol, drugs, and junk food for that matter to see what's at your core.

So males are unfeeling killing machines or even working machines and women are unfeeling fucking machines. Pain!, time to reach for a drink or cigarette, but no I think I'll face that problem in myself and heal it and change it, and in turn, help others.

I would love a world where there were no wars, no soldiers, no prostitutes, no rape, and it us humans who make this world, we can change it, and it starts with yourself.

When women are prostitutes they are a sexual commodity, and why not steal the merchandise? Soldiers and prostitutes are the opposites of two disastrous poles.

Men are rarely if ever raped by women, and rarely are men prostitutes to women, the two attitudes are connected.

Turning women into sex objects causes rape, just as turning men into success objects (success being get on top and dominate everyone else) creates war.

If we had no war mentality, we'd have no "whore" mentality and vice-versa. It is fitting that after Mykel Boards little talk on "whores" he talked about war.

A whore is different from her John, just as a "gook" is different from an American. They have different roles, they are separated, they are divided, they are enemies, locked in conflict, division is what kills us. 3 trillion cigarettes are smoked a year on this planet, alcohol is consumed in massive quantities. The lack of sensitivity rages on. I'm working towards ways to show we're the same whether we are black, white, female, male, blind, handicapped or whatever, rather than perpetuating attitudes and roles that serve only to divide us, and deep down terrify and hurt us when we get off our anesthetics.

Now excuse me as I have a herbal tea.
Charlotte Robertson, no address.

MRR,
Hey, pay attention! This is important!

Jello Biafra is traveling around telling the story about how Maximum RocknRoll was bumped from Pacifica station in California. I'm sure many of you are feeling pretty pissed about that, but I want to let you guys know that it's not just happening there.

Here in Houston, the two oldest (both 11 years on the air) alternative radio shows were booted recently.

The S&M Show was sacked by Rice University's radio station KTRU (91.7 FM) because "they were flirting with indecency". The station never had to provide any real specifics to back up this accusation, this show was just dropped.

Most recently, Funhouse was axed by Pacifica's local affiliate, KPFT (90.1 FM), for playing a song from Bongwater's album, Power of Pussy. The station said the album was SEXIST! Hey, I'm not kidding!

What I'm trying to say here is that this censorship is now a growing national trend with so-called liberal radio stations, and, if we don't get off our butts and call or write the Little Hitlers that run these stations, we are going to lose all access to new music and independent ideas. Or do you like being fed pablum?
Marilyn/ PO Box 980462/ Houston/, TX 77098

Dear MRR,
I'm a lonely punk from the S.F. Bay Area who made the mistake of selling out and joining the Army. I was forced to participate in the war with Iraq and have seen first hand how the government lives to manipulate the American people.

I am so fucking sorry I joined the military. I want to tell anyone out there thinking of joining - DON'T JOIN THE MILITARY. No matter how bad things get, no matter how bad things are going for you, do not, I repeat, do not join the military. There's always a better solution out there. If you join you will have to sacrifice your beliefs and be everything you despise. And you will support this hypocritical, lying, over capitalistic, slum lord of a government of ours.

Also, I'd like to say thanx to all the people who haven't sold out and keep the faith. And to everyone else - please have mercy on us (you'd be surprised at how many of us there are). We realize the mistake we made by joining and it won't happen again.

One lonely bus stop punk from Hell in Iraq,
Pete Arambula

Dear Maximum Rock and Roll,
Texas is under attack from the censors again. State Rep. Al Edwards of Houston has proposed a record labeling bill, HB. 1017. As of May 2, it was in the Subcommittee on Substantive Matters. The members are: Ken Fleuriet, Chairman/ Steve Ogden/ Allen Place. Their address is: PO Box 2910/ Austin, TX 78768-2910.

To track this bill, call the Texas bill info line at 1-800-253-9693. Please spread the word and encourage activism to stop this bill soon.
Thank you, Ray Sbrusch

To all of those who are still breathing freely,
A big how-doo from post-nuclear North Carolina. Been quite a while since I've been here in the States. I was one of Norman's sandbox crew. Actually, I'm from California (near Arcata under a 1,000,000 year old redwood tree) but for now I'll just have to make do with North Carolina. Frankly, I would have been happy if the Army had let me out nude in New Jersey on a Tuesday at a 7-Eleven; I've got a thumb to correct geography .

To start I'd like to give a ripping roar of anal penetration to the guys in the mail room at Riyahd who managed to steal all but one of my MRR subscription issues. Y'all are way too cool for me. Your sense of community makes me happy that I put a voodoo curse on your mothers monumental sexual orifice.

So anyhow; I get back to the states and pickup the armload of MRR that I missed out on. Not that I'm a big fan or anything; more like I'm always delightfully entertained by all of the people on the rag who write in. "In reference to the letter from... then he said... the draft... GG... spluge... skypager... society... then he said... WAAAAAAAAA... I'm more punk than you are!! neener neener neener " Need I say

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STAN captures the moment in Kodak Gold 200.
JOE stylishly holds up the 2.13 logo.
And GARY I. reflects thoughtfully on the contents of the boxes sitting on the hand truck: the new books from ROLLINS-"Bang!" and "High Adventure in the Great Outdoors", DON BAJEMA's "Boy in the Air", and NICK CAVE's "King Ink". Fine paperbacks for modest prices. Right this very minute these books are rolling into a bookstore loading dock someplace near you.
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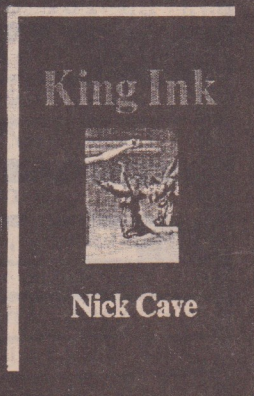

And why is the UPS "Woman Drivah" smiling? New union contract?

I'm moving today...moving sucks...pack everything you own into a box...hence, Skene! will have a new phone number from now on, try not to bug my old roommate too much...time to start a new, new house, out-a school, so in a 3am post-Trenchmouth stupor, here's what's new... Green Day 7" is in its third (and final?) pressing...Anger Means 7" is out and the band is on tour...Fuel/Angry Son split 7" is out, Angry Son is on tour (& will be recording an Lp for Skene! in July), A few copies of the Bad Trip/Go! 7" are still around, People's Court 7" is also still in stock, new Sticks&Stones 7" and Lp on the way, Skene! 14, a 12 band/14 song comp. Lp manufactured by southern studios is in stores, Deviators 7" and a Trusty 7" will be out this summer, Bob Evans and Hgual Lp's out soon, double 7" comp to be seen later this summer (with Jawbreaker, Crimpshrine, Woodenhorse, Phleg Camp, Stick&Stones, All Fall Down, Moss Icon, and more...)... write Skene! at

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more?

Isn't it sad to see that after all of our coming of history together we've managed to create a new pre-adult complex— the PUNK ROCK RUT. This is the beginning of a whole new field of study that will be in all of our zygote's textbooks. It's OK brother, we've all been there before. But it doesn't have to go on forever.

Put that pretty little tune by P.I.L. "Public Image" on the airwaves; then go stand in front of a full length mirror. Now, what was that about how you're never taken seriously, or how others shun you for no apparent reason? Look around your room; what have you done for your own little ecosystem lately, much less the big picture y'all are preaching about? Go through all of your drawers - what mess are you hiding in DuPont fashion? Think of the friends you have, the way you walk and talk, the tone used when educating another. You know - I'll bet you see a person who no-one could, even if they wanted to, take seriously; you piece of shit.

Don't take it like I think all of our causes are a farce. Our point will only be remembered and acted on, only as professional as we present it. One more thing, camouflage is the most important thing an army can incorporate into every aspect of its operations. Let's all think a little more out there in the private army we're all in.

So, what am I going to do about it? I'm going to put out a zine!!!! I know, I know, like we need another one. It's worth a try in my eyes. The format I'm looking at is more like a forum for discussion instead of scene bashing. The basic concept is that any one of us could write for MRR in the columns section. The main body of my mag will be just that. Along with art pages, music "posturing" photography (no blacksmudge ink prints here!) and my personal pet - history of the month.

I get the impression that a lot of the written word in mags today isn't really slagging so much as it is enlightening each other on all of the facts and clarifying events. A lot of the younger "skins, punks, junks, XXXer's, etc." are constantly being chastised for some immature approach they took in some letter. All of this leads to my point that for us to keep our voices constantly progressing, we must be reminded of what all ready has been proven... ya know to keep history from repeating itself.

The history section will cover any and all aspects of one or two specific events that led to consequence on a larger scale. This is any subject or time. It would be great if y'all could help me out with some ideas and suggestions. I've got the first couple of topics picked out, but I need topics to research for future issues, (first issue out in June-look for ad in upcoming MRR).

Also I need some information on getting large quantities of recycled paper for the mag. Does anyone out there have some suggestions?

I'd like to take this time to say my thanks to all who sent me things while I was over in Iraq: Wheezer in Florida, John Wood in Riverside, and many more. I don't have everyone's addresses to write them. I'm desperately trying to get a hold of that guy up in Michigan or MN, and that beautiful person from Southern California who sent me the box of 23 tapes!!! I'd really like to come through on my part; yet, I don't have the addresses to write to anymore.

All letters, threats, points, stories, ideas, ramblings, photos, art, stamps, information, urine samples, and what-not should be sent to:
Gordon Bjorman/ PO Box 70606/ Fort Bragg NC/ 28307.

P.S. My name used to be Gordon Henricksen but has been changed, if that helps anyone who knows me.

Hi,

Having trouble collecting my goods from the two following labels who had adverts placed in your mag.

First.....Sent Aroma Records payment for a load of records. Got them all but the Gorilla 7"er which they said they would send when available. I have written 4 times asking where this record is but have received no reply. Payment was sent on 5/7/90. They owe me two copies of the Gorilla 7"er.

Aroma Records, P.O. Box 44044, Tacoma, WA 98444.

Second....Sent payment to Circuit Records for the following records after seeing their advert in the Jan. issue of MRR. Sent $9: Ironworks 7", Chaste 7", Northern Bushmen 7".

Circuit Records, P.O. Box 67, Merrick, NY 11566.

Have written numerous times but received no response. I hear that Circuit has folded?

I would appreciate any assistance you may provide in helping me collect what has been paid for.
Michael Waldhart/ 116 Spring Way/ Madera, CA 93637.

MRR,

I am writing to complain about a band called Libido Boyz. On May 15, 1991 Libido Boyz were supposed to play a show in Richmond, Ind. One week before the show, they called and canceled. They said the reasons for canceling the show were because they were not getting good crowds or making enough money at their previous shows on their Midwest/East Coast tour. Our friends that were in the opening band, Dryrot, went through the effort of putting out 250 flyers, signing a contract of promising the band a minimum of $100 to play the show, and promising a place to stay for the night. This is where the band needs to decided if they are a punk/hardcore or a rock band. I thought the idea of being in a punk/hardcore band was that you enjoy playing the music and accepting the fact that their isn't a large appreciation of punk/hardcore bands or music, but dedicated following. I thought that a punk/hardcore band plays for their fans, no matter how small of a crowd, instead of worrying how much money is made at the door. This attitude makes you no different than Bad Religion. So to sum this up, if you think that if your band is some what well known, and expecting a large amount at the door, then I don't think your band should consider going on tour.
Scott Wright, Chad R., and Willy D./ 304 Pearl St./ Richmond, IN 47374

Dear Marilyn,

MRR has not exactly been thrown off the air on KPFA, but we did get moved to a much worse time slot (Mondays at midnight). No specific reason for this was given, although the station is making wholesale changes of programming as they prepare to move into their new, upscale building/headquarters. My best guess is that the station is getting more Bush-wha, and MRR and punk never really fit there. The reason we got our old time slot was because we held a demonstration in front of the station and 150 punks turned up (1979) and embarrassed them into giving us a slot when younger people could listen.

Over the years, they grew to tolerate us, but we were always second class citizens there, either scorned or greeted with friendly condescension. From time to time we would get called on the carpet, sometimes for playing songs that have FCC language violations (we'd try to avoid those, but they inevitably would occur), or for more shaky reasons. Once, we got a letter from the Program Director implying we were racist for playing "RocknRoll Nigger" (a cover of the Patti Smith song by Birdland). The DJ of that night, Last Will, received some complaints from non-punk listeners, who alleged racism (they obviously didn't listen to the lyrics). What they failed to notice was that Will happens to be black. He refused to identify himself as such to the listeners, feeling that was irrelevant. When the station discovered he was black, the whole issue was dropped, embarrassingly for them. Then a few months later, Will played a cover of The Ramones "Loudmouth" by Youth Gone Mad. We got another letter, this time accusing us of instigating violence towards women, with the lyrics being cited: "You're a loudmouth baby, you better shut it up. You're a loudmouth baby, I'm gonna beat you up." Again, they failed to notice that the song was sung by a women, and nowhere does it mention violence towards women, only towards "baby", who could be anything. Again, they had to backtrack when informed, but tried to cover their tracks with a policy that states one cannot play songs that incite violence, period. I asked if that would include a song like "Let's Lynch The Landlord"? No answer. At that point, I told KPFA that MRR wouldn't go along with any in-station censorship policy, and if that meant they had to take us off the air, then so be it.

It is important to understand another factor here. Over the years, MRR Radio was able to raise a lot of money for the station during fundraising marathons. But in recent years, the amount dropped off by half. This is partly due to the fact that the average age of our listeners has fallen from about 25 to about 16. It also has to do with the fact that people have a lot less money these days. In any case, if MRR had been pulling in the big bucks, I don't think the move would have happened.

Also, we used to do the show as a group, with 5 or 6 of us on together each week. In recent years, it's become more of a one-person show, with a 6 DJ rotation. This has altered the atmosphere of the show, and in some senses, it's not as exciting as it used to be. Because of this, and the decreased amount of money we could pull in for the station, I've felt that some kind of political show of force (like another demonstration) was not productive. If we can get 300 people out to demonstrate but not get them to pledge money, what good is it? And if we can't generate the excitement, then we bear a responsibility too.

So, the MRR radio staff met recently and decided that most of the DJs couldn't do the show at that hour (most have 9-5 jobs), and that we'd be losing most of our listeners as well. We therefore said goodbye to KPFA.

At the moment, we're looking into running MRR radio on KALX in Berkeley. They have a very low range of reception, but have an atmosphere that is much more conducive to punk. If this solidifies, we'll continue with the syndication as well, (probably will anyway), but more on that later.
Tim Yo

Hey, it's time to do our annual, public accounting. But....does anybody care anymore?

We began this practice back in '82, because we felt it important to show what money gets made and where the profits go, especially in a scene that is supposedly "people oriented". While I still think it would be cool if other labels, bands, or zines did this, most obviously don't. But that isn't enough reason to stop doing it ourselves, so here goes...

Beginning balance:	*584.86*
1990 Income:	
Zine ads	53,258.33
Record & Zine Sales	104,277.74
Zine Subscriptions	12,489.51
Radio Syndication	3,233.00
Pressure Drop	4,540.17
Bank Interest	1,314.86
Misc Income	7,702.14
Total:	*186,815.75*
1990 Expenses:	
Transportation	3,182.20
Equipment	20,716.46
Zine Expenses	14,109.65
Zine Printing	50,112.52
Office Supplies	10,204.32
Phone	3,083.30
Postage	18,252.61
Pressure Drop	26,119.05
Radio Syndication	1,780.33
Record Production	9,870.02
Rent	15,700.00
Side Projects	10,311.55
Bad Debts	717.00
Bank Charges	190.30
Professional Fees	1,835.00
Draw	945.00
Total:	*187,129.31*
Ending Balance:	*271.30*

A few explanations of categories. Under '1990 Expenses', 'Draw' is money we took out of our basic capitol in order to pay income tax. 'Professional Fees' includes a CPA to do our tax accounting, as well as legal fees, mostly a result of the Krishnas trying to sue us for the articles on them back in issue 79. 'Side Projects' was money we used to sponsor Epicenter , among other things, a sort of underwriting/promotional thing.

Once again, untold thanks to the mysterious Jerry Booth for his ongoing bookkeeping work. He's been doing this thankless task since issue #1, and without him I'd be overwhelmed...even if he does occasionally scare the shit out of me with his "Oh, I just found a deposit you gave me 6 months ago" routine, or the fact that he's so busy with real life that it took him 2 months to get this info together. Well, he's paying for that, cuz I told him the Giants were gonna stay in the cellar until he got this done. How's he gonna explain that to his kids?!?!

Speaking of economics, this month saw the demise of both CD Presents (not surprising) and Rough Trade (more shocking, though not to Ruth Schwartz, who has predicted this for a while. See the interview with her in the upcoming MRR #100 pt 1). These distributors will be leaving a lot of people high and dry, though R.T. has not really been serving the indie punk scene well for quite a while.

Let me end this with a reminder that there will be two simultaneous issue #100's, a part 1 and part 2, both out in mid-August. And then, beginning with #101, there are ad rate changes, one going up, two staying the same, and one going down. Hopefully, this will encourage more people to take smaller sized ads and thus make more room for everybody else. The ad backlog should hopefully disappear with the double issue and subsequent ad rate changes. We'll see.

Finally, with all the "Welcome the troops home" bullshit parades, etc., I'd like to reprint a quote off a placard I saw in someone's window. It reads: "DOES IT TAKE A WAR TO MAKE YOU FEEL PROUD?" And this wasn't even a war, more like a massacre, more like shooting sitting ducks, more like the biggest bully on the world's block beating up on some smartass upstart that's a quarter his size. Fucking pathetic!

Mucus drips from the inside of my nose down my throat. It's a sour biting liquid that gets worse as it enters my lungs. I cough. Stomach acid squirts up into my mouth.

Unintentionally I inhale it. The liquid seers inside. I cough hard. Gag. Force the puke out my nose. Partially digested food sticks in the sinuses behind my eyes and the upper ridges of my mouth. My eyes sting, tear. This is more than intestinal rejection. I taste hate. It eats my face from the inside. I gasp for breath.

I'm snorting it back and coughing it up now. Right on to this paper. Here it comes:

Some psychologist wrote that after puberty it's impossible to learn from experience. By the time our balls drop or our tits protrude, our cultural personal sociological ideological tinted glasses distort everything that happens to us. We accept experiences that confirm our ideas and reject those that contradict them. Experiences that we can explain in various ways, we explain in the way that strengthens our original beliefs and feelings.

This psychologist is right— for dumb people. She's right for those who "trust their feelings." (Remember Georgie Bush saying he had a "gut feeling" that Iraq would pull out of Kuwait without a war?) She's right for those who never stop to reconsider their point of view. Those who build theories on a foundation of ink and paper. She's right for those who think a certain way because the people they like to think the same way. I'm better than that. I learn. My theories change.

A while ago I wrote that bootleg records were fine because no one was hurt by them. I said that bootleggers do the world a favor. They make material available that would otherwise be lost. I was right. I also wrote that the really evil guys are the pirates. They copy material already in existence and then sell it, depriving the copyright owner of money for her creative efforts. I was wrong.

Sukumvit in Bangkok: Folding card tables block the sidewalk. Smiling dark faces beg you to check out the wares. Counterfeit Jordache jeans, Reebox sneakers, Lacoste shirts. Rolex watches for $50? No thanks. But how about the new JANE'S ADDICTION tape? I'm not a fan, but for three bucks, I'll give it a try. Pat Boone? Metallica? Fine Young Cannibals? Plunk down three bucks and its mine. Nice pirate tapes.

This goes on openly and has for years. But something's changing. The United States government, pressured by the entertainment industry (including the notorious record labelers RECORD INDUSTRY ASSOCIATION OF AMERICA), has threatened withhold foreign aid and import advantages unless the Thai government "does something" about pirating.

The Thai government just raised the minimum wage to 100 Baht a day. That's about four dollars. Many make less. Some poor Thais break out. They sell pirate goods on the street. The wife and kids work too. Some make as much as 400 Baht a day— that's ten dollars! The record companies claim they're loosing "hundreds of thousands of dollars" as if everybody who forks over three dollars for a EURYTHMICS tape would spend twelve bucks for the CD.

Sure, when a major American chain pirates records for massive profit, it's wrong. But these barefoot Thais who smile behind their pirate tapes need the money. Right now, your pals in the music (and movie) business are trying to take it away. Michael Jackson wants to build his sleep pyramid on the bones of Thai kids. PUBLIC ENEMY talks about oppression while their record label practices it. Makes me sick enough to spew on my Iggy Pop records.

Speaking of making me sick, there's a bunch of "human rightists" who do a pretty good job of it. Concerned about Thailand, they want to take kids away from the construction sites and vending stands and put them in schools. In Japan, students get up at 6 AM. They put on their black uniforms, cram into trains filled with the salarymen they'll become. Hot, unable to breathe, they travel hours to a public school where they study from 8:30 to 4. After school they quickly eat and then go to a Juku, a special cram school to prepare for their exams. They do this six days a week. I've seen 'em; white shirted, jumping in front of trains when they fail their exams.

Then I've seen the Thais. I've seen the smiling 10 year olds raking cement. I've seen the laughing kids cutting up chicken carcasses for mom to sell right from the grill. Who do you think are happier? And their future? The Thai kid pouring cement will likely wind up a Thai adult pouring cement. The Japanese student studying 60 hours a week will likely wind up a Japanese businessman working 60 hours a week. Which would you rather be?

The United Nations "Charter of Human Rights" includes the "right to mandatory education through elementary school." If that isn't 1984 newspeak what is? How can something mandatory be a right? Work is evil. Nobody should be doing it. But why is it worse for kids to be digging holes than memorizing multiplication tables?

These human rightists and the American entertainment industry abuse a great nation and a great people. I hate them for it.

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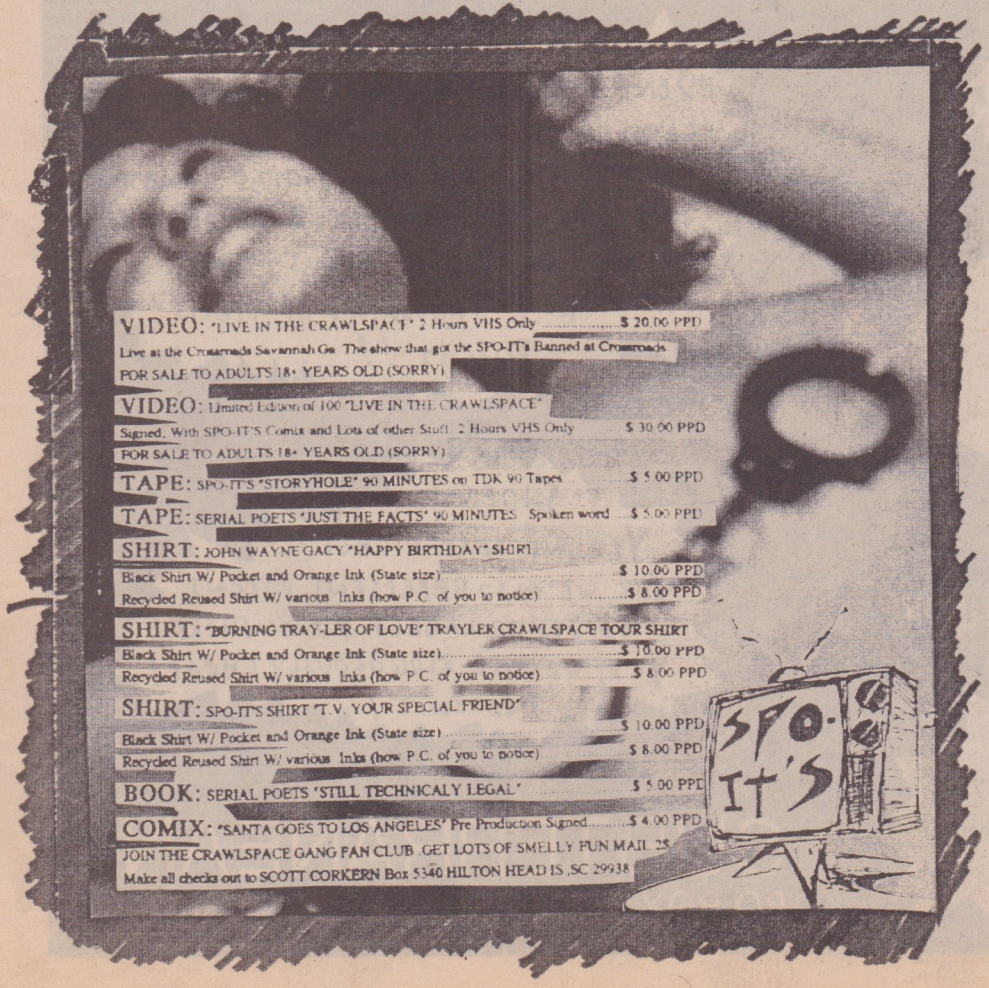

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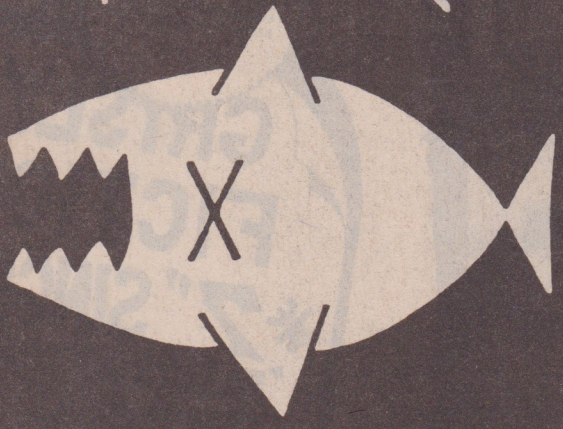

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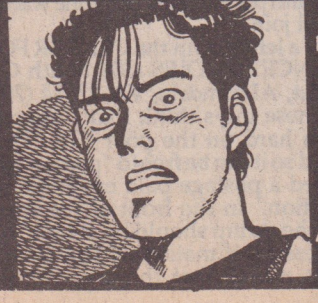
ALL YOU CAN EAT TOUR DATES

(C) Confirmed (IW) In the works, assistance appreciated (H) HELP!!!

June
Th 27th Los Angeles, CA (H)
F 28th Los Angeles/San Diego, CA (H)
S 29th Tucson, AZ (IW)
Sn 30th Tucson/Mesa, AZ (IW)

July
M 1st El Paso, TX (H)
T 2nd Dallas, TX Slipped Disk (C)
W 3rd Denton, TX (IW)
Th 4th San Antonio, TX (IW)
F 5th New Orleans, LA (C) Gig at bookstore
S 6th New Orleans, LA (C) Hang out, or vis versa
Sn 7th Pensacola, FL w/ Woodenhorse (C)
M 8th Gainesville, FL at Demolition (C)
T 9th Atlanta, GA (IW)
W 10th Charlotte, NC *Frolicking w/ the Family Fest Folx*
Th 11th Baltimore, MD (IW)
F 12th *resting up for the big NY show*
S 13th NYC w/ Go! at ABC-NO-RIO (C)
Sn 14th Manchester, CT at Club Stud (C)
M 15th Boston, MA (IW)
T 16th *Motorvatin' to Chi-Town*
W 17th Chicago, IL at McGregor's w/ Nuisance & Schlong (C)
Th 18th *Relaxing at a resort with our friend Rain*
F 19th Kalamazoo, MI (C)
S 20th Madison, WI (IW)
Sn 21st Minneapolis, MN (IW)
M 22st Sioux Falls, SD w/Anti-Schism, Positive Greed & Undertow (C)
T 23rd Lincoln, NE w/Positive Greed & Slap of Reality (C)
W 24th *open*
Th 25th *open*
F 26th Ft. Collins, CO (IW)
S 27th *open/driving*
Sn 28th Salt Lake City, UT (H)
M 29th Boise, ID (H)
T 30th *asking how many minutes till we get to Olympia*
W 31st Olympia, WA (C)

August
Th 1st Seattle, WA (IW)
F 2nd Vancouver, CAN (IW)
S 3rd *Enjoying the scenery*
Sn 4th Eugene, OR at a food co-op w/the Dread (C)
M 5th S.F. Homecoming show. (IW)



We're having some troubles with our van it should be rectified by the time you read this, but in preparation for a worst case scenario, anyone interested in selling, lending or accompanying us with their vehicle, please don't hesitate to get in touch. Promoters please don't worry, we're touring this summer even if we have to carry our equipment.

Devon Morf c/o Wajlemac Fanzine/Records
P.O. Box 312, Larkspur, CA 94977-0312
(415) 931-2525

ALL YOU CAN EAT "...for $2.99" 7" is out, Wajlemac #10 will soon follow. Contact Blacklist or come see us play. Mail order available upon our return.

COLUMNS

But it's only a little hate. A head-shaking hate. A sidewalk spitting hate. Another evil pollutes Thailand. It's the greatest evil on earth today. Hitler's is a saint by comparison. Charles Manson a prince, John Wayne Gacey the salt of the earth, when held next to this. It's Christianity.

With the death of Communism (ignoring the walking corpses of Cuba, Vietnam, and China), Christianity is the most evil, most dangerous force on earth. I'm not talking about Catholics, Evangelists, Protestants, Liberation Theologists, but the whole thing. The wheat as well as the chaff. The kit as well as the kaboodle. All of it. Sure Jews have faults. Sometimes, they kill people. But at least they have no mission to convert the world.

This torture-worshipping death-loving Christian cult has killed more people than any Hitler or Stalin. Torture worshipping? It's as plain as the cross on your neck. I'm often sad that Christ wasn't killed a few centuries later, by a more up-to-date method. I'd love to see Madonna wearing electric chair earrings. I'd like to see Satanists hanging model gas chambers upside down on their walls. Christians worship the cross, an instrument of death and torture. Death-loving? Look at the blood oceans in its history.

Christians raped and killed hundreds of thousands during The Crusades. The king let murderers out of jail to tear the clothes off heathen women. They forced their hardened Christian penises deep into pagan wombs. Tightening Christian fingers around godless throats, they pumped Christian sperm into the unbelieving bodies. Then they slit the infidel throat, letting the profane blood dribble on the victorious feet of Jesus's messengers.

During the Middle Ages, Christian priests inserted an instrument called "the pear" into the anuses of sodomites. With a twist of a knob, the pear opened inside, gradually expanding, like a blooming metal flower. The skin around it split and blood poured with the shit onto the leg backs of the sodomites. The Christian god was avenged.

Catholic Christians in Northern Ireland follow Christ's mission to blow up innocent people dancing in a disco. Protestant (aka heathen) heads, arms and legs, fly through the air in different directions guided by their Lord Jesus Christ. The Protestants respond in kind and their Christ is avenged with Catholic blood in the streets of Ulster.

"My feeling as a Christian points me to my Lord and Savior as a fighter." said Adolf Hitler. He was right.

It's not only the external blood-letting. It's the evil inside. The idea that your body is bad. Your penis is evil. Your vagina is evil. Your mouth is evil. Your asshole is evil. Your thoughts are evil. Only your soul is good and only if you accept Lord Jesus with that soul.

Christianity is hate. It's hate of the body. It's hate of those who won't accept Christianity. It's hate of those who love their bodies or love the bodies of others.

Christianity is fear. You will go to hell. The Christian God made a place for you where you burn 24 hours a day— for eternity. Pain only and nothing more— forever! The only way out is to believe. To love. To love a God who throws people into a pit of fire for not believing in him. A God who allows his only son to be killed in your name. That's salvation.

And Thailand? One of the few countries where sex is good. Where prostitution is a glamour profession and folks hold hands in the street no matter what their gender.

I walk past the tape sellers on Kaosan Road. Two men, whiter than Barry Manilow, stand in one spot. In black suits, white shirts and thin dark ties, they look like Caucasian parodies of Japanese businessmen. The blonder of the two hands me a little card. "Come and learn English" it says. I smile.

"I'm an English teacher too." I tell him. "We're not really teachers," he answers. "We're Mormons. We give English lessons to help bring people into the church."

If I were more violent (bigger), I'd give him a knuckle monocle. What a sleazy trick! First they lure innocent Thais in with the promise of English lessons. Then they give them lessons in hate and fear. Thailand is a last bastion of mental health and these smarmy Christians want to rip it down.

There's more. The new Thai military government is making noises about controlling "the sex industry." AIDS fear has put a Christian-sex fear into public officials. (As of January, the government reported 71 AIDS cases in Thailand— a country of fifty six million people. Compare that to the hundreds of thousands of cases in the U.S.) This sex fear is becoming anti-homosexuality, although in Thailand homosexuals are less than 2% of the HIV+ cases.

Homosexuality was nothing special in Thailand. Most folks did it all ways with all people. Until recently, there wasn't even a concept of "homosexual." "Gai," just meant you enjoyed getting butted— nothing more. Then some rich Thais left the country for "an education"— in Europe or America. The virus of Christianity, invaded their cells. The virus attacked their morality system. It weakened their immunity to hate and prejudice. They brought back the plague of CHRIST. Soon it began to spread throughout the population. They hate homos in The West. The West is modern, progressive. They want to be modern and progressive too.

In North and South America it's the dummies, the imbeciles, the mental and spiritual cripples who are the strongest Christians. These are the Cardinal O'Connor followers, the Jim & Tammy Baker lovers. They're the freckle faced buck-toothed geeks whose idea of fun is reading the bible or stroking a live snake. In The East however, "Western Ideas" are respected and Christianity is one of them.

It's not only Thailand. Now that Poland has thrown off the ball and chain of Communism, it's donned the choke collar of Christianity. The new government threw a Warsaw alternative radio station off the air for "controversial material." They're on the verge of outlawing abortion and considering outlawing contraception. Did they make a revolution for that?

In Japan, men now separate from women in their public baths. Where did that idea come from? It's Christian. My quarrel with feminism is not on it's basis of calling for equality, but on its Christianity.

Christianity has passed from the geeks to the intellectuals. It infects most movements and most people. It turns the well-meaning into the dangerous freedom-denyers. Showing your body is being exploited. All fucking is rape. Kids must be protected from sex, they'd never do it themselves. Where do ideas like this come from? Christianity. Is it surprising that ultra-feminist Andrea Dworkin is working on legisiation with ultra-Christian Jesse Helms? They're both shit from the same asshole. Politicos who talk about "righteous wrath" and "justice" (usually meaning some kind of vengeance), are just quoting the bible. In a replay of Thailand, a "well-dressed" young man stops me here on Bleecker Street. He wants me to sign a petition against the death squads in El Salvador. Who are they killing? Priests! How many GOOD people were killed? That doesn't matter. That won't bring the bucks from Americans. Oh no, tell 'em they're killing Christians. That'll loosen their billfolds. Makes me want to support the contras.

Should they have a right to free speech? Sure. When the last TV evangelist is choking on the severed testicles of the last priest, I'll be there waving my little free speech flag, but forgive me if my eyes are tearless. when the rampaging hordes split the last nun from neck to cunt; when they insert live rats and sew her up again; I'll "tsk, tsk," with all my liberal pals, but sorry if I don't open my wallet. When hot lead is poured down the asshole and the eyelids sewn shut on the last foreign missionary, I'll shake my head and say they should've been free to preach. But forgive me if I struggle to hold back a smile.

ENDNOTES:

—I WAS WRONG (part 2). This is serious. I fucked up and Ms. Lily and others were right. Here's the sad news (information via PWA newsletter 11/90). The American Public Health Association released the results of a San Francisco study of 82 men who are HIV positive. Of those, 14 said they "only engage in oral sex with other men— not other risk behaviors."

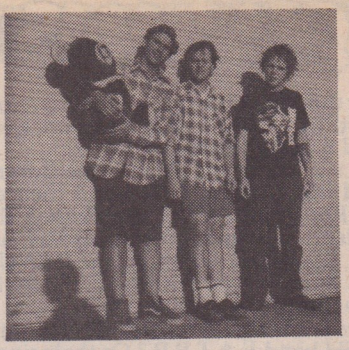
Uh oh, I'm looking at the back of a piece of paper. It's attached to the string on my tea bag. It says IT'S A PLEASURE TO EAT OUT. Maybe so, but it looks like we are going to have to enjoy the taste of latex.

—> BMI has been sending out fancy brochures threatening bars and restaurants if they don't pay them a lot of money. Says the brochure "please remember— there are penalties for violation of the Copyright Law. With your BMI agreement, you will be avoiding them." Well pardner, you call it blackmail. They'd prefer to call it "insurance."

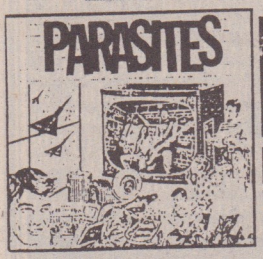
—> A letter from an organization called GLAAD (Gay and Lesbian Alliance Against Defamation (212) 966-1700) brags that among its recent "victories" was "challenging homophobic slurs by Andy Rooney." They work using a phone tree, where whenever someone sees "a homophobic incident, hundreds of individuals in our community are alerted and can respond with angry letters and phone calls."

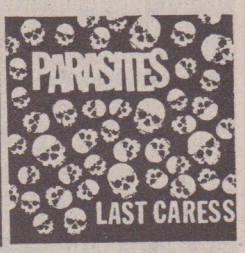
When will there be a phone tree formed by SIC (Stop Incidents of Censorship) where whenever some one see some self-righteous asshole group trying to limit free speech or press, they will respond with hundreds of angry letters and phone calls? Anyone wanna start this? I'll join.

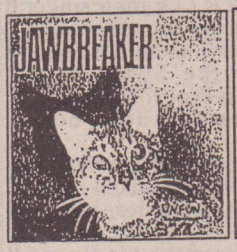
—> I also got a letter from the CENTER FOR INTELLIGENCE STUDIES (301 South Columbus Street, Alexandria, VA 22314 (703) 684-0625). These guys think that Congress has been too hard on the poor CIA. They want it untied so it can be free to "protect us." They enclosed a postage paid envelope for my contribution. In the front of the envelope, where the stamp should be, it said "No Postage necessary if mailed in The United States." That means that the organization



DROOGIES Heaven —The Droogies are from Germany, and offer convincing evidence that the pernicious and far-reaching influence of Husker Du is felt in rock scenes worldwide. While the band's most obvious infatuation is with happy, hummy vocal melodies contrasted with sheer walls of indecipherable distortion, they fuse together the familiar formula with brash amateurism, treating each song as a new and eye-opening adventure. Although they can get mawkish and guitarists Kai and Timmo rely on searing noise to compensate for overused punk riffs, they're only playing what they themselves enjoy and "Heaven," "Rachel" and "You Don't Love Me" juggle three or four styles of rock primitivism at once without fumbling.
CMJ 5/91





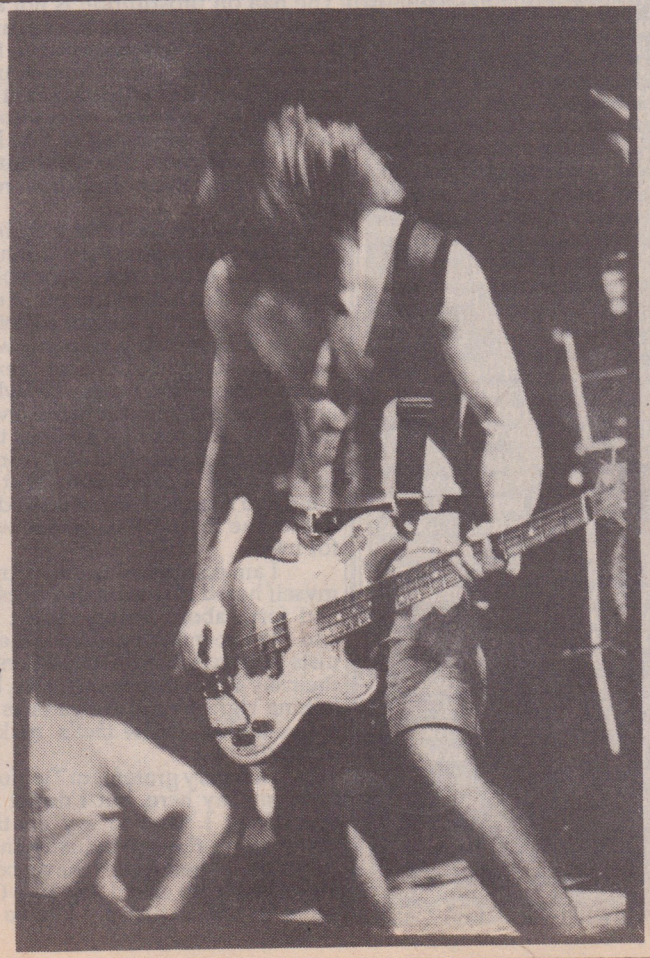


We are celebrating our 3rd anniversary in August with a contest. To win the complete SHREDDER catalog just send a post card or reasonable facsimile to: SHREDDER Contest, 181 Shipley St., S.F. CA 94107. List your 3 favorite songs on SHREDDER. Three winners will be drawn at random on August 10th.

"The World's In Shreds" compilation singles, $2.50 each: Volume 2 with JAWBREAKER, CRIMPSHRINE, MORAL CRUX and A PRIORI. Volume 3 with CAPITOL PUNISHMENT and 5 more Fresno hardcore bands. Volume 4 with THE UNDEAD, STICKS & STONES, PARASITES and 3 more New Jersey bands. JAWBREAKER's "Busy" 7", $2.15. PARASITES "Last Caress" 7", $3.00. JAWBREAKER, PARASITES, and DROOGIES LP's/Cassettes $6.50. Coming next month, "The World's In Shreds" Volume 5, and a new PARASITES 7"!
Checks payable to Blacklist, 475 Valencia St., S.F. CA 94103.
Include $1.05 postage 1st pound, 43¢ each additional pound U.S. 4th Class.

SHREDDER RECORDS

SKID MARKS



FROM SOUTHERN CALIFORNIA...
14 NEW TRACKS OF CRANKIN'
HARDCORE PUNK PRODUCED BY
BRETT GUREWITZ OF
BAD RELIGION !!

LP/CASSETTE $7 EACH PP

They rode into town on a big bike wrecked by too many high speed danger games. Where they came from no one knows but where ever it was they like their music monster noisy, spicy and lunatic. The terrible tantrum was created by Henry Lozano who plays drums with the insanity of that wacky weirdo 'Animal' from those esteemed 'Muppets'. Kenny Summers is responsible for the grovel chewin' vocals and the ever so articulate gnashing guitars are plucked by Stewart Mills and Danny Bjordson. The remaining bass sound belong to Bill Otto who bonks along like a rabbit with rabies. Together they make up Skid Marks and they they make the biggest racket this side of a chimps tea party. Pure, all out energy with big tunes and big noise. This must be had or you'll miss out on the next steam roller to oblivion!

METAL HAMMER

LIVE IT OUT

ALSO AVAILABLE:
CHAOS UK — Short Sharp Shock $6
CHAOS UK — Chipping Sodbury $7
CONCRETE SOX — Your Turn Next $7
CONCRETE SOX — Whoops, Sorry $7
SORE THROAT — Unhindered $7
SORE THROAT — Never Mind. .$6
*SORE THROAT — And We Don't Care (CD) $12

ALL TITLES AVAILABLE ON
CASSETTE EXCEPT *

WEASEL RECORDS

PO BOX 1274
MANHATTAN BEACH
CA 90266 USA

will pay the return postage on that envelope and anything in it. I pasted it to a brick and dropped it in the mailbox.

—> I'm still getting mail from the International Music Workers Union and their enemies. Ron from IMWU complained that MRR misprinted his address. Anyway, he's moved. You can now contact the IMWU at PO Box 882191, San Francisco CA 94188. Let's see if they get that one right.

—> Does anybody know the address of the SWEDISH band E.A.T.E.R.? Or their singer Mikael Larsson? They've got some royalties coming and I'd like to send them the dollar or two. How about the Swiss band OOPULATION (Francois Wolf)? Same deal. I'm gonna get rich off these guys if they don't collect.

—> I'm still looking for Sean, who wrote me a letter about a column where I talked about "building rooms." I got the letter, but no address.

—> Folks are trying to keep the Marlboro/Miller boycott going. Phillip Morris, the biggest contributor to The Jesse Helm's library, owns both these companies. Meanwhile in Munich, there have been a series of "Wave Parties." There was "a stage diving contest," an "Indie Wave Party with the Chaos Company," and an "Indies only nite." Very punk looking posters advertise all these events. They're all sponsored by Marlboro.

—>Anybody know the fate of the hideous Bill 1406 introduced into the Kansas legislature in 1990? (Reported in BANZAI newspaper, PO Box 6555, Kansas City KS 66106) Among the things this bill required was paper bags over "offensive" album covers and the banning of concerts for those under eighteen.

—> On my trip back from Tokyo I stopped in London and got to hang out with Andy formerly of THE APOSTLES. One of the smartest guys I've met. I had a great time, talking well into the night. And his new project is ACADEMY 21. You can hear a cut from them on JDs Homocore tape. I have the address here somewhere, but I can't find it. If you're interested, write to me and I'll get it to you. (Mykel Board, PO Bo. 137, Prince Street Station, NYC 10012.)

—> It's rare that you get to meet someone you've idolized. I did it; on the way back from Japan. I met Luk Haas, the amazing Frenchman who write scene reports from Laos and China. I get around. But compared to Luk, I'm a shut-in. I heard stories about him walking through the dangerous Laotian border areas--alone. His next trip will be to Cambodia! This guy (he's big, with a shaved head and Kropotkin beard) is fearless. Travelling with minimal money and maximum balls, he'll go anywhere. And you should see his record collection!!! He could do a decade of radio shows hardly repeating a country, let alone a record. Amazing! Thanks for putting me up Luk.

"Keep your laws off our bodies!"

Everyone is familiar with that command, the phrase being a slogan for pro-choice activists all over the U.S.. Quite simply, women are saying that whatever they want to do with their own bodies is their own business, and it is not up to law makers to decide what is best for them.

The slogan is used by people who believe women should have complete control over their reproduction. It applies primarily to the abortion issue. But abortion is not the only area in which the government has decided what is best for our bodies. Think of the laws prohibiting "unnatural sexual acts". In many states it is illegal to engage in anything except face-to-face, missionary position intercourse with your lover. Needless to say, this outlaws all homosexuality, as well as oral and anal sex between heterosexual partners. Many states are dropping their sodomy laws, which have mainly been kept on the books for the harassment of homosexuals, as it has become apparent that they are ridiculous and nearly impossible to enforce, anyway.

In every state, it is perfectly legal for a woman to go to a bar, pick up any man she meets, and go to bed with him. She can also let this man buy her drinks and dinner before agreeing to go to bed with him. But she is not allowed to ask for a sum of money to engage in sexual acts with him. Nowhere in the United States is a woman allowed to assess the monetary value of her sexuality, and charge accordingly.

"What about Nevada?" you may be asking. Nevada does not have casinos and brothels because they are so damn progressive. The only thing that vast stretch of desert is good for is nuclear testing, and top-secret military operations. They need the sin and vice if there is to be any economy at all. The brothels serve only to benefit the politicians and the business owners. The last thing the state regulators care about is the rights and welfare of the women. In fact, only recently were women in Reno allowed to require their customers to use condoms! The county marshall, who is responsible for setting the codes and regulations in his jurisdiction, felt that this would displease the customers. Never mind that AIDS had women terrified, he didn't want to lose the important local revenue.

It's not prostitution that is legal in Nevada, but rather *pimping* that is permitted. No woman is allowed to work independently, as a free-lance prostitute. She must work in a brothel, as a hired employee where she works for tips and commission. She has very little control over what she will or won't do, there is very little basis on which she is permitted to refuse a customer, and she works fourteen hour shifts for twenty-one days in a row. While she is putting in her three week "tour of duty", she is not permitted to see her husband and children, who are prohibited from living in the town in which she works.

As you can imagine, the conditions imposed upon prostitutes who operate elsewhere are worse, for they must do so illegally. She has no rights or protection at all, and although she may purchase protection in the form of bribes from local police, she is in a position where she may be killed or raped by either the customers or even the police themselves.

San Francisco has recently adopted a new policy of mandatory AIDS-testing for all arrested prostitutes. This is just another form of the harassment leveled against prostitutes, and I think it's sex discrimination. No one is testing the men arrested for patronizing a prostitute. For that matter, no one is really bothering to prosecute them to any equal degree, either.

Street prostitutes account for only ten to fifteen percent of all prostitutes. There are also women who work in massage parlors, for escort agencies, as call girls (independently or through a madam), in brothels, in hotel bars, or any place they might solicit. Over ninety percent of all prostitute arrests are of street prostitutes. Of course, they are the most visible, and people find them most objectionable. Street prostitution is the sign of a poor, run-down neighborhood and is viewed in the same light as gangs and drug dealers.

Most people perceive prostitutes as helpless victims, or immoral sluts. I disagree. I think a prostitute is a woman who has a good idea of what her services are worth and the common sense to capitalize on that. The only sex that is immoral is that which hurts another person. A slut is someone who does not have the self-respect to be picky about their sexual partners.

I can imagine that by now you are wondering just why I am so concerned about the rights of prostitutes. I wish I could give you some juicy story about my life as a hooker, but the truth is, I merely dance nude in a peep-show. The local government does not consider that to be prostitution, so it is not illegal. I still see it as selling my sexuality, and just because no one is going to throw me in jail for it doesn't make it any better or different.

As a worker in the sex-trade industry, I am inclined to empathize with prostitutes. As a feminist, I am outraged by the laws and restrictions on my privacy and sexuality. The ban on prostitution is not about sex or morality - there are no laws against promiscuity. It is a fight for control, for financial independence. Only when you put a price on your body are you doing anything wrong. We are not allowed to control the terms under which we engage in sex. It's the same issue as abortion, the right for women to control their lives, and their reproductive organs.

I have to admit that working in the sex industry goes against the grain of feminist thought. I'm not being very politically correct at all. But it did force me to examine my sexuality, and my role in society. I almost feel as if I am being re-born, with a better understanding of just what "sexism" really means. Sexism is the means by which women are denied control over themselves and their destinies. It is popular feminist thought that prostitutes and sex-industry workers are victims in need of protection. That is a patronizing and therefore sexist attitude because it denies me my right to decide what is good for me.

I am compelled to speak up and make myself heard in the din of voices going back and forth about pornography, censorship, and the sex-industry. Everyone from feminists to psychologists to lawyers are having their say about the sex industry, but they are talking right over our heads as if we were coffee-tables. (Now *that's* making us into objects!)

I am very grateful to Tim for letting me have my say here, but I doubt I could say everything I have to say on the topic of feminism in the sex-industry in a hundred columns. Therefore, I have been putting together a zine called *Working Girl* for my peers in the industry. I have articles on

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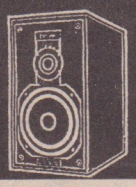

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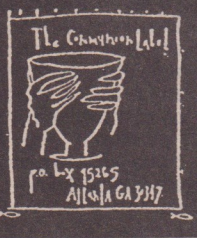

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feminism, and the rights of sex-industry workers, as well as reports from organizations such as the Task Force For the Decriminalization of Prostitution and C.O.Y.O.T.E.. My goal is to create a forum for discussion, for us to share our feelings and information, and to unify us so we will be a louder voice in the debates over various aspects of female sexuality. Anyone interested in contributing or receiving *Working Girl* should write me at PO Box 11981 / Berkeley, CA / 94701. Issue #1 will be out by May fifteenth, and I am already working on #2. I just ask a dollar to cover postage. I'd also like to hear from women everywhere their thoughts on violence against women and what we can do in way of protest or demonstration to draw attention to the problem.

My car wouldn't start this afternoon. The fucking pieces of shit they put out these days, it really steams me. I had to have it towed from the school parking lot to the service station. It was nice riding in the cab of the towtruck but to be honest, I was a little pissed off. I got out of school at 4:00 and was planning on spending the evening working on my psychology term paper, studying for three finals and finishing up my latest script which concerns a young man who has fallen in obsessive love with a soap opera star played by the sexy and rad Lisa Lombardo of the GARGOYLES. I had much to do and dealing with the hunk of metal that the dipshits in Detroit dare to refer to as a vehicle was not high on my list of wannas. Worse yet, I had to sit around the gas station and wait for my Pop to get off of work 70 miles away and pick me up. Roger, the owner, was there and offered me a cup of coffee while I waited. I politely declined. The guy working the cash register was listening to one of those awful classic rock stations. AC/DC I can handle, but Led Zeppelin, Journey, Kansas and Aerosmith I can fucking not. I didn't catch the guy's name but he looked like a Bubba, or a Junior. I felt much better about my gut after watching this guy push around his excess poundage like a pro, using it to shut the cash register door and periodically giving it a hearty pat.

Soon enough, Junior went out to the garage to work on somebody's bumper and I was left alone with Roger. I concentrated on making one of my patented obsessive lists of things to do, allowing for the wasted time I was currently in the midst of. Some dork walks in and says "26, cash" and then laughs this snivelling little laugh: "A-HNN, A-HNN, A-HNN." Fucking creep. Some bowlegged bubblehead walks in and asks Roger for the keys to her truck. Then silence. Roger interrupts my listmaking by asking me if I heard the wind last night. "Sure was strong," he says. I agree and go back to my notebook. "Whattya in school for?" asks Roger. When I tell him for drug and alcohol counseling, he seems impressed. Odd.

I spent about half an hour chatting with Roger Of The Service Station and in the course of our conversation, we discussed socialized medicine, the relationship between college degrees and financial and career mobility, and the fact that the guys putting up the stained glass windows at the church across the street had been working constantly without a break since seven in the morning. So what? You would ask that, dummy. I'll tell you so what. I talked to Larry Livermore the other night and he was lamenting the fact that most punks are stupid assholes. I couldn't believe that surprised him. I've known that punks are the snobbiest, most self righteous group of blowhards in the country for at least a few years. Larry claimed that most of the interesting, intelligent people he's been meeting lately wouldn't know punk if it slam danced all over their Al Jarreau records. No shit, professor. People like Roger, who can talk honestly and speak somewhat intelligently might be a rarity in American society, but they're virtually unkown within the punk scene.

This may seem contradictory, especially considering the fact that almost all of the people who I consider to be my friends and with whom I can have an interesting and intelligent conversation, I met through the punk scene. And for what it's worth, I think that the punk scene does have the potential to breed more intelligent and interesting people than the average music scene. The problem, Larry, is exactly what I mentioned before; the self righteousness and arrogance that permeates the punk scene. Now that the punks' bullshit has slithered it's slimy way across to the mainstream, it's easier to get a clearer picture of exactly what's gone wrong and why.

First of all, you've got 800 kajillion different ideologies swarming around, that's confusing enough. But you'd think that with all the different thoughts and attitudes roaming around, a significant amount of inspiration would be happening. Think again. Instead of learning and changing, punks pick one set of ideologies and stick to it. When they get bored with that, they move on, but it's always one frame of mind, one set of answers and most of all, one way of looking at the world and life in general. Personally, I can think of nothing more life-sucking than sitting around knowing the answers to everything. Why bother living if you know the way everything works? Of course, the real secret to the universe, the one that nobody wants to admit, is that there are no absolute answers for most of the questions we all have.

The late, great Joseph Campbell based much of his work on the idea that literal belief of and in religion is idiocy, and equally idiotic is the complete denial of the idea that religion has any validity. He saw myth (religion) as a metaphor, neither true nor false. That's just one example, and whether Campbell's right or wrong is not the issue. The issue is that his ideas stimulate conversation and thought and investigation and reasoning. Name one band or fanzine in the shitdom of punk that fills the bill even 1/8th of the time. Are you kidding? The blockheads that play punk music are too goddamm busy trying to cram their version of the gospel down your throat to bother with wondering or dreaming or investigating. Socially, punk has been and remains a small minded albeit diverse group of cliques. Culturally, we're experiencing the polar opposites of stupidity; in one corner we have the mindless consumerism of bands like Mudhoney and labels like Dischord while in the other corner, we have a gangful of drunken middle class brats spinning themselves in circles in a futile attempt to bring anarchy and Sid Vicious sneers back to the punk masses. Musically, more records are being produced than ever and the overwhelming majority of them show not only a lack of originality, but a complete lack of individuality. Bands put out disposable look alike, sound alike records that are supposedly designed to inspire thought, but instead they breed only apathy through their redundancy. What with *Rolling Stone, MTV and Saturday Night Live* dragging out the bloated corpses of alternative bands to make their audiences feel smarter and more culturally diverse than the rest of the world by clueing them in to the horrors of styrofoam cups, punk rock as I know and love it basically does not exist anymore. Like I said before, I won't attempt to define punk, but I will tell you I wish there was more of it around.

You may be wondering why I bother sticking around the punk scene if I detest so much about it. Simple, for the same reason I stay in America The Beautiful even though I hate basically everything it stands for. It might be fucked up, but goddammit it's mine and I have the right to say what I want and STILL enjoy the benefits. And the benefits are many. I've met wonderful people in the punk scene and I can go to places like Rapid City, SD and have a place to hang my hat for the night and talk to at least one person in the town with brains. I can go into a studio with my band and record an album for under a thousand bucks and have the luxury of seeing it pressed into vinyl and packaged into a snazzy jacket. Not bad, not bad at all. But I still have the right to complain, and complain I will.

It's ok to hang an anti-klan banner from your dorm window but it is not ok to hang a confederate flag from the same window. Nazis should be pelted with rocks and run out of town for marching down your street but anti-war protesters should be treated kindly and peacefully. Abortion clinics should not be blown up but big, evil corporations should. That's right, I've travelled back into the land of one of my favorite subjects: bigmouth, full of shit liberals who want to control your mind. I could just as easily write the same thing about the right wingers, but I'm sure you can find that all over the other pages of this mag.

The biggest burn ever given to the collective ass of the liberals was when the conservatives got smart and started using the tactics of the left: protesting, civil disobedience and radical guerilla tactics. When the liberals were finally confronted with their own shenanigans, they felt stupid. They were. Instead of supporting the right wing protesters' right to march, demonstrate and chain themselves to immovable objects in order to get attention from the press, they accused the conservatives of using horrid, ghastly tactics to advance their backwards views. I'm glad. At least the shit that's been festering underneath the psuedo-hippie surface for years has finally been brought out into the open. The liberals do not want a free and open society. They want a society where their anti-racist, anti-sexist views are the only ones allowed to be publicly held. If we don't like you, we'll run you out of town. This is, of course, the same shit that they're always accusing the right wing of. Are you surprised? Just like the punks, the liberal move-

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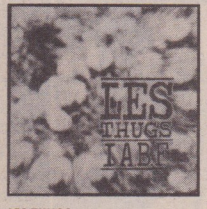

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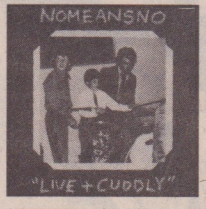

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ment in America is a victim of it's own stagnation, nay, regression.

If we follow the liberals, we'll have a happy little fascist state where everyone calls blacks "African Americans" (except for black people). Apparently the liberals didn't ask them about the name change because in addition to the fact that the only blacks who use that title are spoiled college students, the National Association for the Advancement of Colored People and the United Negro College Fund have yet to change their organization's names. In the new world order, pro-life demonstrators will not be allowed to demonstrate in front of abortion clinics. They will be shipped off to White Plains, NY and gassed along with the Nazis, homophobics and misogynists. In addition to refraining from slinging racial and sexist slurs at minorities, white students at colleges will be asked to study gay and lesbian culture and become good friends with at least two queers. This will be optional, but those who don't participate will be bussed to rickety old schoolhouses with outdoor plumbing to live just like the slaveowners before them. Sexism will be outlawed. Anyone caught writing the word women without a "y" will be emasculated, unless they are an African American, Latino, Asian-American, Native American or homosexual. Because they don't know any better. Religion will be outlawed; competition with the State will not be tolerated. San Francisco will become the nation's new capital. The White House will be turned into the Black House, just on principle. The Black House band will be FUGAZI. Every night at 7:00 P.M., all white heterosexual males will be expected to turn on their televisions and watch government funded sensitivity training. Mail in tests will be administered weekly and those who fail the exams will be shipped off to the white ghettos so they can fully experience oppression. Etcetera.

I know things aren't right. I KNOW things aren't right. Women walk around in fear of being raped, homos walk around worrying about getting beat up because of where they choose to place their genitalia and minorities nationwide are hated and feared because of the color of their skin or their place of birth. It needs to be eradicated. But is replacing it with another extreme any better? Will minorites feel better when racists aren't allowed to march down the street and proclaim their racism? Will oppressed people across the nation feel vindicated when they succeed in oppressing others? Can't the feminists and black activists and gay priders come up with something a little more humane and fair than the same shit that's been forced on them for the last 200 years? Why do the liberals want to replace right wing fascism with left wing fascism? I'll tell you what, I don't WANT a world where everyone thinks like me. I'd have no one to argue with! More importantly, I'd have no access to fresh ideas or alternative opinions because alternative opinions would be banned.

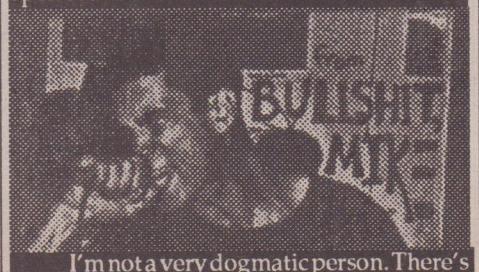
Hey, if you wanna get equal, I'm with you but if you wanna get even, fuck you. America, for better or worse, was built on the ideas of freedom of opinion, freedom of expression and freedom of speech. As an American, it's my right to express myself just like it's Frank Manifesto's right to protest wars and Janet Antichoice's right to protest pornography. You fuck with any one person's rights and you're fucking with everyone's. It has absolutely nothing to do with who's right or wrong, it has to do with voicing your opinion, no matter how fucked up or ignorant it is. These days, anybody talking the way I've been writing is getting branded as a racist or a misogynist (misogynist being the worthy successor to that outdated word "sexist" which covers all sexism; misogyny only covers the hatred of women, and after all, that's the only bad sexism there is). Call someone a racist or a misogynist and you'll shut them up quick. My answer to that is BULLSHIT. What's the difference between that and the governement calling anyone who didn't support the troops un-American? What's the difference between that and McCarthy calling anyone who wasn't a true blue Beaver Cleaver American a commie? Go on, explain the difference to me, dummy. Hey, Johnny Football may be racist, but you're never gonna find out if you persist in throwing out generalizations every time someone disagrees with you instead of discussing it. And what makes it even harder is the idea that YOU ARE RIGHT and there can be no discussion about it.

Things are heating up all over, they always do in the spring. Racial incidents will happen, protests will happen, people will get beat up and killed over words and nothing except tolerance is going to change it. Too bad nobody seems to understand that yet.

*I got a huge response from people willing to help with production on video things. Thanks, and if I didn't write you back, it's because you were writing me from Massachusetts or somewheres where it would be difficult to utilize your services. Now... I need peoples willing to disrobe and sing the Star Spangled Banner with a group of other naked fools for a scene in the next movie. It's an intelligent and enlightening piece of artwork, really! I'm going to be filming this in the Bay Area, so please don't write from Texas saying you'd like to participate. In fact, don't write at all cause by the time this comes out, I'll already be on the road. I'll be at Gilman in Berkeley on July 5th, talk to me then.

*Thanks for feedback on the beer reviews. Most people had the good taste to agree with me and those who didn't are probably only temporarily confused. Speaking of reviews, I don't know if the MRR staff would print it, but there's gotta be at least one literate punk out there with my taste in movies. Write to Tim and Marty and bug 'em about it. How about reviews of underground & bizarre flicks that don't make it into the pages of MRR like *Frankenhooker*, *Bride Of Re-Animator*, *Street Trash*, etc.? Or am I the only one into that stuff?

*After seeing Lily's latest issue of Taste Of Latex, I've decided that I can't compete with that sort of quality. The last issue of Teen Punks In Heat will come with an EP by my band which will be released by a San Francisco label. That's all, more from the open roads of America next month.



I'm not a very dogmatic person. There's not much I ardently stand behind, that I'm completely set in my ways about. I'm open to debate and subject to revision. I can argue pro-capitalism one day and pro-socialism the next, extol the virtues of independent music in one sentence and rave about Warner Bros in the one that follows. I consider myself fluid, not tied to any particular set of beliefs. What I say is not etched in stone.

But there are things that I back wholeheartedly and will continue to do so. One of these things is gay and lesbian marriage. On this subject I am very dogmatic. It gets me really angry.

One thing that really gets me worked up is the belief held by most heterosexuals I've encountered that they hold the monopoly on legal and moral marriage, institutions many consider to be the ultimate expressions of love and fidelity. It's unfathomable. The audacity, presumptuousness, the arrogance, of this all-encompassing instituted code of gender-different preferentiality astounds me. These traditions held up in my face, ardently unwilling or unable to acknowledge any dissent within their realm of influence and control. As if heterosexuals are the only humans entitled to these "privileges". These traditions, withstanding the sands of time based on the emotional subjugation of those of a nonconforming spirit, looming overhead with their socially sanctioned ideal of "married couple" as "husband" and "wife". So fine for those who fit those roles, the square pegs get merely social stigma, ignorant accusations, violence and the cold-shoulder of non-recognition.

It's no wonder why so many deny that homosexuals have the capacity to be monogomous, ever have "real" relationships. Not only do the existing relationships sit unseen and unnoticed by the heterosexual majority, they also exist in invisibility for the gay and lesbian youth, as well as all closeted homosexuals who have no access to the gay and lesbian "community". These marriages - you may not call them that, but that's what they are - are not allowed to serve as role models for the young gays and lesbians who would find them appropriate, or for the non-adolescent homosexually based individual who is left empty by the 'acceptable' standard of sexual expression.

How to look for a "better half" when you have no idea what to look for and are seperated from your potential love, by a wall of misunderstanding, fear and hatred. A compelling dilemma.

The start is through the immediate legalization of same sex marriage. Yes, I'm sure this would be met at first with immeasurable opposition, and it would take at least a generation before it could be properly implemented to it's fullest potential, but in the long run it's the closest shot we have to ever achieving a world where people are not judged on the basis of something as insignificant as who they sleep with.

So far, Denmark is the only country that has legalized same-sex marriage. That's horrendous, especially since this country is billed as the "land of the free". We are not free, but are in bondage. We are strangled by traditions perpetuated by those too self-important to accept the fact that they do not always have the correct answers. They legislate against us and laugh at us when we don't stand up to their measures.

There are those within the gay and lesbian "community" who don't care about legalized marriage. They say it represents a

patriarchal system, that we don't need to ape an oppressive society. I say this is foolish and not realistic. I'm not an "assimilationist", but an "integrationist". There's no reason for different types of people to segregate themselves, paint themselves into little corners, when so much is gained by common everyday interaction on the personal level. To work together with others not like you and still retain self identity and self-awareness is the true key.

I am 22. I'm attending college in Texas, traveling to Europe with GO!, working in Oklahoma next summer, maybe traveling through the Middle East after that. I'm not looking for a husband right now. But I do know that someday I will be, and that I'll find one (or he'll find me...). Maybe by that time we can go into the county court's office, fill out the relevant forms, and gain a certificate saying that our union is recognized by the government I pay taxes to (when I make any money). Odds are, it won't.

But we can all have our dreams, can't we?

I'm fighting for the dreams this society has denied me.

The past few months have been pretty hard-core for me (you may have noticed a significant lack of my column, -not that I really believe anybody cares or anything) but this week in particular was a complete bummer for me, Jerzy Kosinski killed himself in New York yesterday. No, it's not like I discovered the body or anything, I didn't even know the guy. Yet, I felt kinda touched by his passing (kinda like losing an old friend.) I don't know how much emphasis the average Maximum R'n R reader places on books, (and judging by the usual letter to the editor, it doesn't seem like most of you care about anything more intense than receiving your Youth of Today C.D.'s or arguing the pro's and con's of Henry Rollins, Ian Mackaye, or Bad Religion,) but I can't for the life of me understand a person who doesn't read. Words are the most subversive form of expression ever devised. Why, how the hell could anybody call themself an Anarchist without at least being familiar with the works of Bakunin? (once again judging by this magazines readership, I guess that a dumb question.) Without the intellectual foundation which words supply, arguments become meaningless rant. But what's all this have to do with Jerzy Kahoosits you're probably wondering? Well, he was one of the many writers I've come across, whose work has helped me to understand my own life.

Being that I'am the child of a Polish Holocaust survivor, I was going to devote this column to a long story about how Kosinski's "The Painted Bird," helped me to understand the mentality which seems so imbued in that country's psyche. Then I was going to lambast idiots like Stinky P., and all the other fuck-heads who use this magazine to air their sophmoric racist views (which are thinly veiled behind statements like "Jews control the media" etc etc- and trust me, if you took a census of ethnic/religious background of those involved with punk, I bet Jewish involvement is low on the list—not that it should matter, mind you.) was then going to end my story/argument with the statement that if more people picked up a fucking book once in a while, their heads wouldn't be lodged so firmly up their assholes. Anyway, try as I might, I just couldn't get up the emotional intensity to give my theme the treatment that it deserves. This is due to the fact that my own head is fucked up in so much other shit, that I barely have enough energy to fart, let alone be philosophical. So maybe one day I'll get around to telling you all what it's like to grow up a white outsider in America. Anyway, I'd much rather rant about other stuff that's affecting my life (and yours too) these days.

When last we left the continuing saga of "Oi Vey, it's Sam", our hero was continuing to bask in his job as butt-boy to the rich and famous. But following a less than political encounter with both Whitney Houston and John Norris, Sam found himself black—listed from ever working in the movie industry. Instead, Sam concentrated on finishing up his college degree, which he assumed would be a ticket to a financially rewarding career in some type of communications field. Well, five months have passed, and still our hero is un-employed. Roughly translated- "I'm a fucked."

I finished college in December, (it's not to late to send me presents, records, and money, kiddies), and promptly sent out about 50 resumes —nothing. Then I sent out writing samples to various rock publications (I figured if Mike Gitter can do it, why not me.) Well, I got a call back from the East Coast Rocker, who offered me five copies of their magazine per piece that I do. Well, thought I, maybe they'll pay me something after they see how brilliant I am. Anyway, one thing led to another, and I ended up on a interview with J. Mascis of Dinosaur Jr. So J. calls me up and we chat on the phone for about an hour, and then I wrote up my piece, and mailed it in. I got a call back two days latter from my editor, "Sam, What is this piece of shit?" "The truth," says I. Seems the Rocker didn't like my all too accurate portrait of J's assinine attitude. I mean all the guy said was Yes, No, and Duh, did they want me to lie? Well the answer to that was Yes. No, I didn't re-write my piece (someone there did it for me.) No, they didn't offer me a job. Yes, they'd love some more of my free writing. No, I didn't get on the guest list. Shit man, I didn't even get a free album. All I got out of my experience was an ulser. Why did I ever leave my indoor plant maintanence job? D.U.H.

The only good thing about graduating from college was the fact that my grandparents gave me a big juicy check, to take a long overdue trip with. Wow, I can finally pursue my life-long dream of starting a record label, " I said, check in hand. "Just look at how successful L. Livermore is," "I am a famous Maximum Rock and Roll columinst too, why I bet so many people will buy my release I won't even have to look for a job anymore." So I got a bunch of my friends together, had them record for me, and pressed a thousand copies of a record. "Gee," I said to myself, "I know Maximum Rock and Roll will like it, I mean I am one of their staff, aren't I?"

Three months, one highly visible bad review, and about two thousand dollars latter, not only am I un-employed, I am broke (I even owe Tim Y. fifty bucks.) The one thing I failed to take into account, was the fact that someone may be as brutal to my releases as I am to other people's. Not only that, but those fuck-heads out there who call themselves distributors were all too glad to take copies of my record, and then inadvertantly forgot to pay me. AM I BITTER THAT MY LIFE HAS TURNED INTO ONE BIG FAILURE? Fuck Yes. About the only thing I do to console myself, is plan my vengance on the buyer at Caroline Records (Chaz) who refuses to return my phone calls. Actually, I look at it this way, I tried something, for whatever reasons it didn't work, I lost this round, on to the next thing.

As you should all know by this point, my life moves in mysterious ways. I ended up joining one of the bands who I was working with (The Blisters,) and as it turns out, I get to go with them to Europe on a tour in the Fall. Then I offered my services to a local music paper I write for (The Splatter Effect—which is a free, weird little music industry rag) to help them get up their advertising base, and while I don't make any money (O.K. about 75 bucks a month) I do get the chance to talk to lot of little labels all over the country, and I realized that my situation is pretty common, (which has done wonders for making me feel a little bit better.) So you see, life ain't that bad (boo-hoo-hoo, -yes it is). No matter if you're a major league success, or a big failure, there's always a lot of people out there who are in the same position. And if you didn't know how to read, you wouldn't know that. So you see kids, I inadvertantly made my point. Reading helps us to understand the universality of our human condition. By reading all about my horrible plight, doesn't your life look much better?

The only thing that I am really pissed about these days is the closed mindedness of the rest of the country. In the past, I felt that New Jersey never really supported its own, but now the response to local bands and vinyl seems to be staggering. But the unfortunate part is, the rest of the country seems oblivious to the talent which we are producing (talk about a vicious cycle.) Why isn't anything ever easy? And, despite the huge following, a lot of our bands are developing, our big promoters still aren't giving up an inch. So, for anybody coming to N.J. on tour this summer, do us a favor, demand to be put on a bill with local bands. That way you get the benefit of meeting some of the locals, and then when our bands come to visit your town, you can return the favor. Of course this should be common sense, but I hear endless stories about bands coming here, and playing for no one. "Well did you play with any locals?" I ask them, and the answer is usually a resounding "No." So wise up folks.

If anybody wants a list of clubs/numbers in NJ, write me c/o The Splatter Effect/ PO Box 2/ Bound Brook, NJ 08805 or call (908) 805-3020.

I will be going to Europe in October with The Blisters, if anybody in Germany, Poland, Austria, Switzerland, or Yugoslavia is reading this and would like some records, or to hook up, drop me a line. Thanks, Love, Samuel Nathan Shiffman

P.S. Before I forget, a big thank you to Tommy Tearaway, The Queers, Maxwells,

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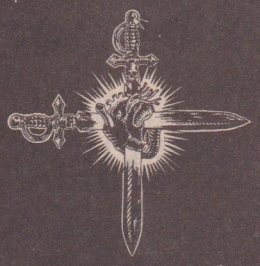

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Ian and Guy from Fugazi and Yow from The Jesus Lizard.

Please help me out--buy some records!!!

I was talking to my friend Janelle and she told me that if she ever started a band, she wouldn't want it to be "good." I was startled, because most things Janelle does are real good, like her zine *Tales of Blarg*, which is one of the best new zines coming out of the Bay Area.

Besides, it's not exactly like there's any shortage of bad bands. Whether you go to Gilman Street or turn on MTV, you can constantly hear bands that are bad in every possible sense of the word. Why wouldn't someone who's got talent and the imagination want to be in a good band?

So I asked her. And she said, "Well, it doesn't seem like it would be that much fun."

I mulled that one over. How could it be more fun to be in a bad band than a good one? How could being good at what at you do not be fun?

We talked it over for a while longer, and then she asked me, "What do you mean by good?"

(People love to spring questions like that on you, like when you're having a perfectly serious discussion about who's more punk, Blatz or Filth, someone will bust in with, "Yeah, but why are we alive?")

But I was ready for this one, having just finished my final exams at college, meaning that my brain was reduced to total mush and emptied of all extraneous thought.

"Good is anything that spreads light and beauty and truth and love into a cold and uncaring world," I said, or something like that.

"Oh," she answered. "I was thinking about having to spend forever practicing and getting all serious about music."

"But you spend lots of time working on your schoolwork, and that's not much fun. On the other hand, if you do shitty in school and end up working at McDonald's, that won't be much fun either. And you spend lots of time working on your zine, but isn't it worth it when you see the results?"

Well, we kicked this around some more, and I think we eventually understood each other, though if you stumble across me lying in some gutter with my teeth sticking sideways through my face, it's probably because Janelle, who's one tough customer, thought I didn't represent her fairly in this story. Honest, I tried, but just in case, listen everybody, she's hell rad, major radness of the East Bay, and please don't hit me again, OK, Janelle?

This wasn't the first time by a long shot that I've heard the idea that there's something not fun, or, even more common, not "punk" about being good at what you do. It gets pretty tiring sometimes to hear people who you know have been practicing every day for years tell you how "shitty" their band is (not that there's any shortage of truly shitty bands who will spend all the time that they should be practicing telling you how great their band is).

But I think you know what I mean, how in a lot of people's minds punk is supposed to be synonymous with bad, shitty, halfassed, fucked up, and that anytime someone does an all-around good job at something, he/she is in danger of being labeled non-punk, or better yet, a sell-out.

So where did this idea come from, that punk has to mean bad? There's this whole romantic notion about beautiful losers, about sensitive souls being ground down to nothing by the harshness and brutality of society. Punks didn't invent it; the beats of the 1950s drank and drugged themselves into oblivion and reams of bad poetry along similar principles.

But there's nothing romantic or beautiful about being a loser. Sometimes it's unavoidable, I know; I've had my hopes and dreams crushed under the weight of unfeeling people and institutions enough times to wonder how anything has survived. To me, though, that's where the true romance and beauty are, in surviving, in growing stronger, in accomplishing what everyone and everything seemed determined to stop you from accomplishing.

Maybe punks aren't supposed to accomplish anything, though. Maybe they're only meant to function as society's barometers, or its canaries in the coal mine. (For those of you not familiar with this metaphor, in the old days, miners used to take a canary down into the pit with them, and if there was a problem with the ventilation, the canary would keel over and die, serving as a warning that the air would soon be too bad for humans.)

So if you, Mr. or Ms. Punk, feel that all you're doing with your life is reflecting how fucked up society is, then go ahead and destroy yourself, and make sure you do a shitty job at everything, even destroying yourself, because that's how society is, right? Which means you're not even allowed to do a quick, dramatic, flame-out or crash and burn, because if you're really going to reflect the fucked-upness of society, you need to have a long, dragged-out, miserable existence.

Spend ten years washing dishes for minimum wage, then get laid off because your job went to some college kid, then put in a few years picking aluminum cans out of the trash and maybe you can pick up enough change for a bottle of Night Train or Olde English 800 every now and then. When you get to be about 40 or 50, you can start thinking about dying a long, dragged-out, miserable death in the charity ward of the county hospital. Maybe it'll be from chronic malnutrition, or just being worn out from life on the streets, or, even more likely, from lung cancer or emphysema from those cigarettes you thought it was so punk to smoke back when you were 20.

Never happen to you? Think again, bucko. What I've described represents reality for millions of people, and that's only here in the rich, glorious land of the free USA. Around the world there are literally billions of people worse off. You want to reflect how fucked up society is, live downstream from a toxic waste dump, or grovel for mealworms in the Ethiopian desert, or get dragged out of your hut in the middle of the night by the US/El Salvador death squads.

Oh, so maybe you don't want to reflect society after all. Maybe you want to live apart from society. That's a popular one among punks. "I don't play society's games." Yeah, sure. Listen, punk, there's not an idea in your brain that wasn't put there by society, and not one of you could survive a single day without society: Like it or not, you are a product of society every bit as much as society is a product of every little thing you and your six billion fellow humans do.

It's not just punks who've got this idea that society somehow has nothing to do with them. In last month's column I offhandedly referred to punks as "yuppies without money." Leaving out the fact that some punks do have quite a bit of money, what is it exactly that yuppies and (a lot of) punks have in common?

Basically that they both represent extreme self-centeredness. You've seen the yuppies in action, cruising along in their $60,000 German cars, chomping down in restaurants where the cost of a single meal could feed a whole family for a week. Ask them how they feel about the fact that 40,000 children starve to death in an average day here on planet earth, and you're liable to get an answer like "I try not to let myself get brought down by negative thoughts" or "I gave at the office."

Not all yuppies are that insensitive, and some of them actually do give money to good causes and vote for good political candidates. But where they fail, and what makes them yuppies, is that they are incapable of seeing any connection between how they live and how the rest of the world has to live. Now, tell me how different from this are a lot of punks?

True, most punks don't consume massive amounts of resources that could be used more productively, and most punks will at least get a twinge of conscience when they see evidence of suffering in the world, and a significant number of punks participate in political demonstrations or in building alternative institutions that will do a better job of serving people's needs.

At least, that is, people's needs for low-priced punk rock records and fanzines and all-ages shows. But what about some other needs, like food, shelter, medical care, education, or simply the universal need of human beings to live a meaningful and purposeful life?

Drinking beer and piercing your ears and putting out 7" records of your friends' bands will not go a long ways toward addressing these problems. Yet that's the direction I see most of the alleged punk scene heading these days, toward an ever-greater, ever more self-centered isolation. It totally reminds me of the last ugly days of the hippies, when anything you did was "cool" and "beautiful" as long as you did it with long hair and a joint in your face. Now you can go out and laugh at homeless people or draw "funny" cartoons of women getting raped, but as long as you do it with a mohawk and a nose pierce, it's "punk."

(As an aside, there's a local band who I won't bother to give any publicity to by naming, who have a sticker out that shows a woman getting raped. How, in 1991, someone could still think there is something amusing about the fact that half the people in this country can't even walk the goddam streets at night for fear that some psychotic will drag them into an alley and brutally assault them is way beyond me. Listen, boys, try just for once thinking how it would feel to have a knife at your throat, your face being ground bloody into a sidewalk, and some stranger's dick slamming repeatedly into your butthole. Not even to mention the possibility that you might also be contracting a fatal disease like AIDS. This is a fear that every women has to live with, and any man who thinks there's something funny about that is one sick or stupid motherfucker. Oh, and the band that made the sticker, have they been kicked out of the scene for sexism? Yeah right, they're playing at Gilman this weekend.)

Anyway, I can understand the temptation to just drop out and try to live your own life apart from the pressures and madness of society. I was a hippie, after all. But it's just not possible. Much of the mess America is in at present is due to the fact that millions of its smartest and most talented young people starting with the 1950s and 1960s turned inward, and gave up any sense of responsibility to anyone beyond themselves.

America is built on the myth of the rugged individual, of course, but it's a bullshit myth. A society this complex and this technologically advanced can only work with a maximum of cooperation and a minimum of competition. Of course I know a lot of you real punks don't want society to work at all. In fact you want to destroy it. That's why I say you're just yuppies in disguise, because just like yuppies you want to impose your own highly personal, and highly skewed view of reality on the world at large, whether it fits or not, regardless of how many people get hurt.

And believe me, if you ever achieved your goal of "destroying" society (all you'd really be destroying, of course, would be some of its more prominent structures; society itself will exist as long as there are at least two people), the suffering you'd create would dwarf anything you see today. What do you think would happen if all of a sudden there were no truck drivers to deliver food to supermarkets, no post office to deliver welfare checks, no mechanics and factory workers and janitors to provide you with all the goods and services that make everyday life possible.

Yeah, the smart and resourceful among you might survive, even prosper, but millions wouldn't. In the long run, after all the corpses had been sorted out and new, fairer institutions established, you could argue that the world might be a better place. Then again, it might not be. In the meantime, though, you've created a hell on earth, a hell that makes the conditions we endure now look like a hot day at the beach.

Doesn't matter, though, you can find any number of punk "anarchists" who will argue in all seriousness that all governments and armies and police forces and factories and schools should be abolished immediately. Why? Because it fits their ideology, and more importantly, because the overwhelming majority are the white, middle-class sons and daughters of the most privileged and pampered country in the history of the world. They can't even imagine what it's like to hang by your fingernails, to count yourself lucky to have a minimum wage job shoveling shit at the atomic bomb plant because you'll for once be able to feed yourself and your children.

About 95% of the people on earth don't have time to worry about what's punk and what's not, or how to bring about the principles of anarchy, or who's playing at Gilman this weekend, because every minute of their lives goes in just figuring out how to stay alive. If you and your rad punk culture don't have anything to offer them but records and tapes and fanzines, then your culture isn't shit.

So what am I saying? That you should all dress normal and get jobs and become professors and government bureaucrats and heads of corporations? No, you can dress however you want, and you can get jobs or not get jobs at your situation requires, and I don't think too many of you are going to get hired by the government anyway. But in addition to doing all your punk stuff, which is both important and fun, I know, what about doing something with the rest of your life that might make a real difference to the rest of the human race?

Some things you can do are pretty simple. If you do a zine, for example, maybe you could skip some of the pages where you interview bands about what their favorite junk food is and whether they're straight edge or not, and instead do some thoughtful, reasoned analysis about what needs to be done to make society function in a more humane way. What difference will that make, you say, I'm just this tiny xerox zine in some little hick town? But you'd be amazed at the power of a well-thought out idea. The revolutionaries who founded the United States of America got their start publishing their own little zines. People took them hell of seriously.

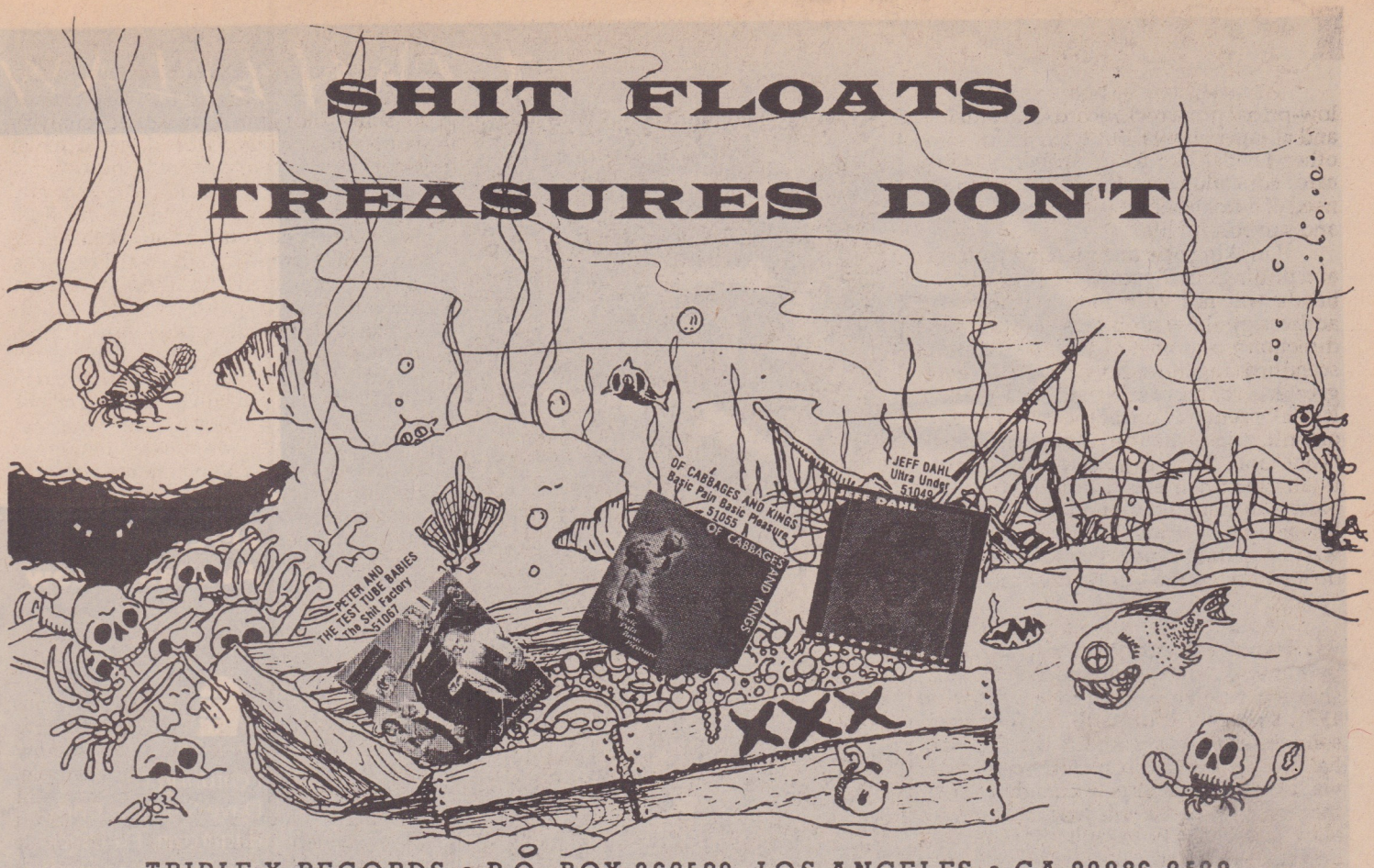
What about if or when you do go to work? Most people will have to have jobs for at least part of their lives. How about paying some attention to what that job is about? It's popular among many punks to take some really stupid, low-paying job that doesn't demand any brains or talent. But if you spend forty hours a week reinforcing the values of naked capitalism from the lowest possible position, how much of you is left over to do anything positive or constructive during the handful of hours you're not eating, sleeping, drinking, or making love?

If you have to have a job, why not make it something worthwhile, something where you're in a position to affect how things work? Like teaching, for example. Most of you have suffered, or are still suffering the indignities of the American school system. Think how different it could/would have been if the schools were filled with teachers who loved teaching, who got their kicks out of inspiring young people with the love of knowledge.

You can take the same principles and apply them to lots of fields. Somebody needs to redesign our cities, to get rid of the automobiles and put in mass transit, to tear up the concrete and put in parks and farms, to build new, environmentally sound housing that everyone can afford, to develop alternative energy technology that will free us from the petroleum addiction that's killing our planet.

These are absolutely vital jobs, not in some nebulous future, but right now. If they're not done, we don't make it as a species. Some of them take highly specialized training, some of them don't require anything more than common sense. But one thing should be perfectly clear: the people in charge right now aren't doing them. And since the people who live lives of meager subsistence at the bottom of the social pyramid aren't in any position to do them either, that leaves people like you and me.

I know, punks don't like responsibility, that's another reason I compare them to yuppies. And nobody, including me, likes work. Responsibility and work just don't sound like much fun. But if we don't start taking responsibility for not just our own lives, but the lives of our fellow humans and our planet, and if we don't start working hard and smart, well, the results will be hell of less fun. Like massive chaos, destruction, and misery. Good topics for punk songs, yeah, but no fucking way to live.



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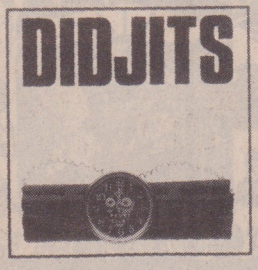

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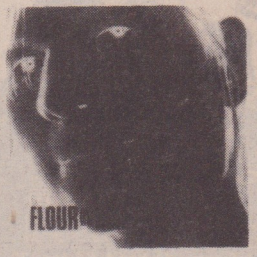

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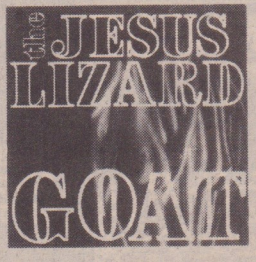

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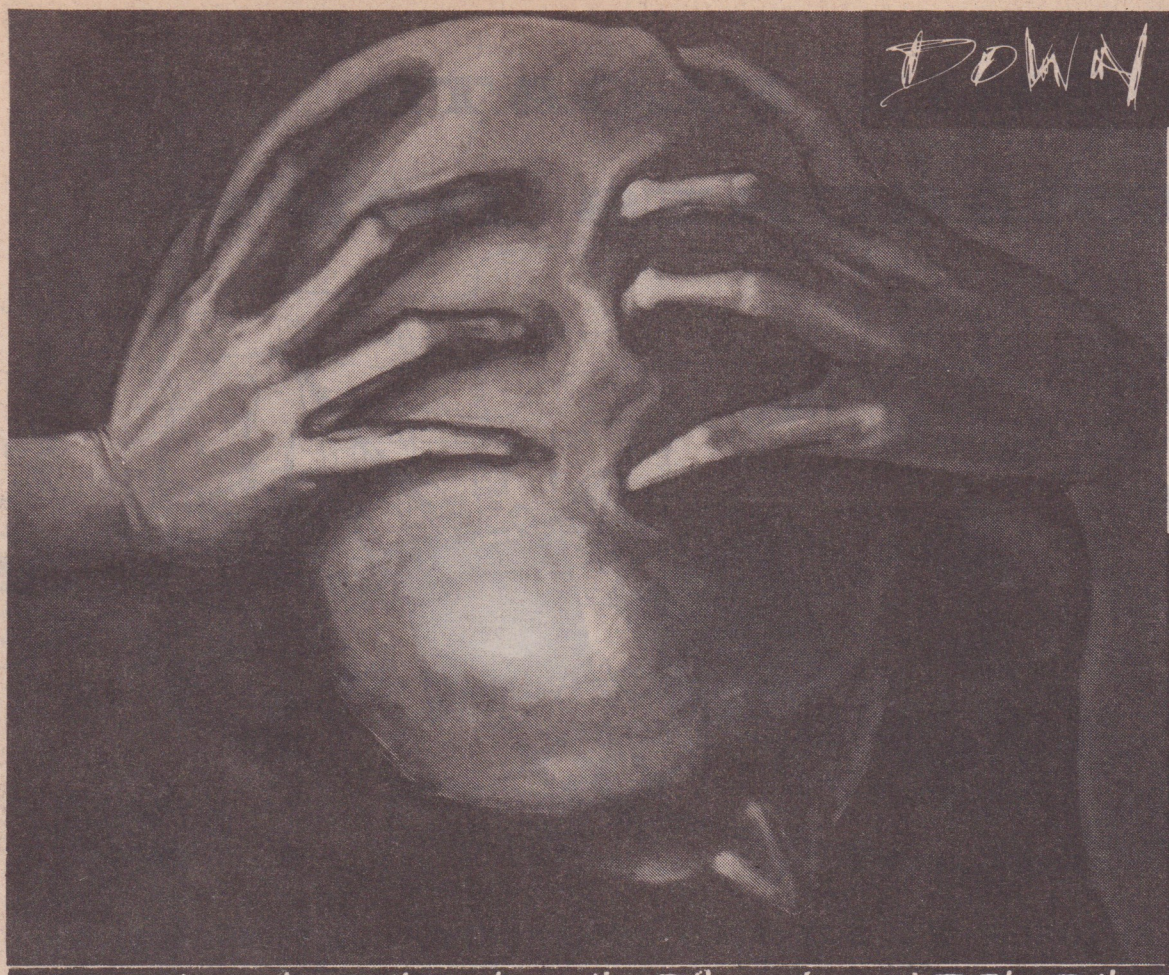

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WELCOME TO THE PUNQUE

By Thomas Koch

ACHTUNG & welcome to the wonderful world of Punque-Roxx records, Section: F...ing krauts!

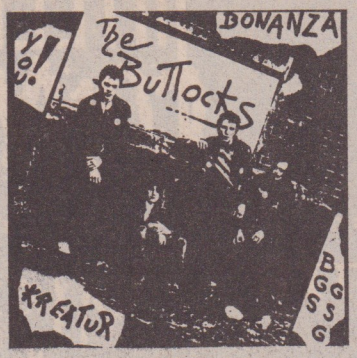
Today, and in the next issue with a bunch of German Punk-Rock records, it's history, so enjoy it.

It's just a lie, that all Germans listen day by day to classical stuff like Beethoven and Mozart and other rotten crap, there were (and are!) a few started their own thing. Besides the following records there are a lot of good and important records and bands I didn't mention 'cause I don't have the space. So...sorry, when you miss your personal favorite Germany band. Anything else, most of the following records are from 1980 until 1982, because that was the zenith of Punk in Germany. Of course, this doesn't mean that after this time there weren't any good bands and records (especially since 85/86, remember the first wave of German HC bands). Too much talking, but now to the records all you rich record collectors out there are waiting (and soon looking?) for....1, 2, 3, 4 (or in German: eins, zwei, drei, vier)...

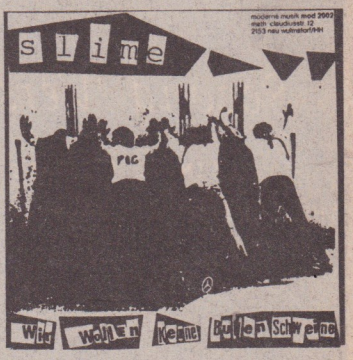
I'll start with the first German independent Punk album by a band called MALE back in 1979 (Rock On, 2000 copies, re-released in 1990 by Teenage Rebel Rec. with a different sleeve), very Clash-influenced Punk-Rock from Dusseldorf. Another early independent album was by Hannover's ROTZKOTZ, "Much Funny" is the title (1979, Hypocrite music, 2000 copies at least. For record collectors interested, there're 300 copies with a different cover and a different title, "Vasicht Paranoia", but the music is the same.)

Straight forward to the 7" records, at first to the notorious KFC and their 1st 7" - "Uniminal Pogo" (1000 copies - KFC was an abbreviation and sometimes it stand for "Creme Promotion Club" and other times for "Catholic Fanfare Chat"), tough stuff for 1980 from Dusseldorf and even today it's not for wimps. (Even the Genghis Khan of the record collectors, Mr. Tim Yohannan himself, was looking for it, so it must be great...) Pogo-Punk at it's best!

Going on, the next two 7"s are both from No Fun Rec. from Hannover as are the bands. CRETINS - "Smaen im Daran" 7" (="Sperms in My Gut", 1980, 1000 copies), a 3 track record with fine older style Punk-Rock on it, with funny lyrics and catchy melodies. The other one is by BARCHEN & DIE MILCHBUBIS, called "Dung happutt spart Altersheime" 7" (="Young worn out saves senior hostels", 1980, 1000 copies), the title song is an ear-wig, the other 3 songs on the flip are not so great, but o.k....



Now two bands from my hometown Hamburg. The fastest European band at the beginning of the 80's were the BUTTOCKS and their first 7" "BGS/GSG" (Konnehschen, 1980, 1000 copies) is a classic, fantastic Hardcore attack, even faster than an Iraqi Scud rocket. By the way, there's a limited album out by Weird System (1985, 1000 copies), which includes the two 7"s and a few live tracks. Only one word is enough for the next record...SLIME, the most popular German Punk band, here's their one and only smash hit 7" "Wir wollen Weine Bullenschweine" (Modern Music, 1980, 2000 copies) with 4 songs, all excellent Pogo-Punk and it's fucking rare even here, if you can get it, try it, you won't be disappointed. There are rumors that this 7" is banned. (The title means "We don't want any cop pigs", now you all know why it's banned)



Now to ARTLESS from Duisburg (not the U.S. bunch of mother fuckers with the same name) and their "Mein Bruden is'n Popper" 7" (Unoblanch-Rec., 1981, 1000 copies- the band split up in 1981, but in 1990 once more, Teenage Rebel-Rec. put out a full-length album, which includes this rare 7" too). Indeed, ARTLESS was one of the best German Punk bands and they were even in an obnoxious TV documentary about Duisburg Punks. The band has a special kind of humor that was reflected in their lyrics, the music is catchy, older style Punk-Rock.

We're coming now to an absolutely highlight of German Punk-Rock, to the MIDDLE CLASS FANTASIES - "Tradition" 7" (AGR, 1981, 1000 copies), for me the best German PUnk 7" of all times. 7 songs, excellent music and lyrics, song titles like "Party in the gas chambers" says it all... masterpiece! This Frankfurt/M. Band changed their name in late 1981 to KILLERPRALINEN and they put out a good 12" ep with 4 tracks.

Last one for today, a compilation with the name "Soundtracks Zum Untergang - Vol.1" maybe the best & most important compilation Lp with German bands CAGR, 1981, 9-bands, 12 tracks, the who is who sampler of German Punk-Rock), incl. e.g. bands like SLIME, MIDDLE CLASS FANTASIES, RAZORS and so on. Overwhelming record, people who don't listen normally to German stuff, should check this out. From the record pressing onward, two songs, one by SLIME and one by MCF, were censored by state oppression. (They put bleeps over the important parts of the lyrics).

That was the end of part 1, don't miss the continuation or you'll be sorry...see you next issue.

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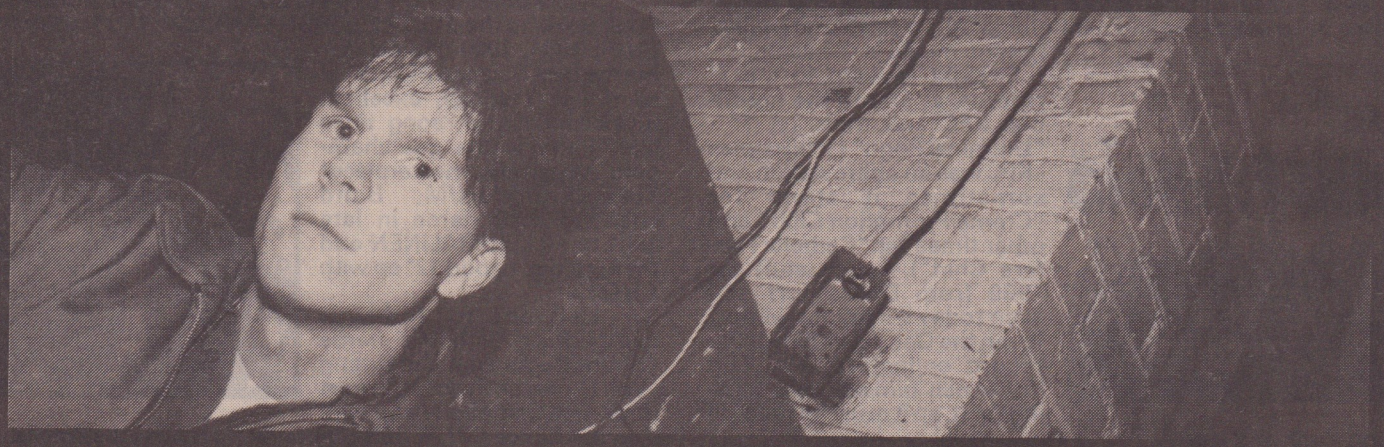

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NEW WORLD ORDER — WAR #1

America is truly the land of the free, especially if you define freedom as the economic right to turn despair into big money. Last month this column looked beyond the superficial realities of the war in the Middle East and probed the deeper impact on the American psyche. This theme of deeper linkages is one that we want to explore in more depth over the course of the next several issues. One striking, and particularly repugnant phenomenon that developed during the war was the ease with which people made it a source of financial gain. This greed in the face of human suffering, we believe, says a lot about American culture and specifically an economy founded on making a profit over meeting basic needs.

WAR IS BIG BUSINESS

The biggest financial killing made during the war came from multinational corporations. You will remember that a network of Western firms provided Iraq with its military capacity; the same companies also provided the weapons to Western governments with which the battle was waged against Iraq. This seemingly absurd set of relationships is simply a manifestation of the incestuous link between giant firms and military leaders known as the military-industrial complex. Bechtel, for example, a huge multinational which specializes in oil field engineering and construction, was once overseen by "Defense" Secretary Caspar Weinberger; George Schultz quit his job with the firm to become Secretary of State. This reveals the "revolving door" between military and industry. It is not surprising that, as leaders in government, these men chart a course that would be beneficial to industry. This is often enough to guarantee lucrative jobs after they leave the government.

This relationship takes on exaggerated and almost surreal proportions in the current Middle East conflict. The war with Iraq was largely made possible by the commercial practices of the countries involved in destroying Iraq; without their arms sales, Saddam Hussein would never have been in a position to invade Kuwait. These same companies now stand to make billions (40 billion is the most recent estimate we have seen) in the rebuilding of the country which their governments and arms buyers destroyed. (We can presume for now that Iraq will be left in ruins). One British construction executive droned: "It may seem a little sick to be pursuing commercial advantage when people are dying, but there is no point in waiting for a more sensitive moment."

In this way, just as with World War II's Marshall Plan, there is a direct relationship between the war's destructiveness and corporate profits: the more damage, the more rebuilding that will have to follow. Indeed, the denizens of corporate boardrooms at Motorola, Bechtel and Fluor were undoubtedly hoping for a more protracted and destructive conflict.

The only thing undecided at this point is how the pie will be divided. In a sickening spectacle of human greed, the last month has seen various international firms trying to position themselves for maximum gain, with the British squabbling with American competitors over who will win construction contracts.

The other big corporate winners during the war were oil companies whose profits increased as much as 65% over the pre-war period. This price gouging was not the result of any tangible threat to oil production, just naked greed. Again, the underlying relationships are worth exploring: the US Department of Defense is the single largest consumer of oil in the world. On a deeper level, the oil connection reveals some part of our willingness to fight in the Middle East. Our economy is addicted to a non-renewable source of energy that happens to mean big money for Exxon and the like.

Making money off mass murder was widespread in other sectors of the economy, although it was manifest a little less overtly. Throughout the war there was a flurry of speculative investment in firms whose products stood to sell well during times of war. This meant that makers of body bags, wheelchairs and coffins also turned a tidy profit on the war. On two occasions NBC aired advice from a financial analyst on how to make money from the war. This was taken up by Sam Donaldson who advised viewers to "buy Raytheon." (the makers of the Patriot missile).

BUY, BUY, BUY!!

But making money from the war was not a right reserved for the super-rich. We can all be thankful that America also guarantees the working class the right to profit from mass murder. This was commercialism at its most crass. The onslaught of products riding the pro-war wave ranged from the simple sale of flags and ribbons to more elaborate home videos produced by CNN and HBO (The CNN "Desert Storm" video has enjoyed advance sales of over 200,000; the HBO version has been dubbed "Welcome Home Heroes.") T-Shirt makers took advantage of the war to publicize their racist slogans: "Kick their ass and take their gas"; "I'd walk a mile to smoke a camel." It

was an endless cavalcade of insensitivity, from Saddam Hussein toilet paper to Topps bubble gum cards.

BUSINESS AS USUAL

Certain facts surrounding the war are indisputable: hundreds of thousands of innocent people lost their lives; a civilization was destroyed. In Capitalist America, the war took on quite different implications: there was a lot of money to be made. What are we to make of this disturbing conclusion? We should first point out the changing character of modern warfare. The war with Iraq was a conflict fought by a strong military power that stood on a crumbling economy. This contributed to the mercenary nature of our involvement in the conflict--we were essentially funded by other countries, often through extortion and bribes. The implications are frightening: war, conceived in this way, can actually be a profitable venture in itself. The total cost of the war is acknowledged to be about $60 billion. Much attention has been focused on the budget cuts that such spending will create. Although it is true that military spending is a reflection of our distorted sense of priorities, the truth is more grim: with the allied contribution standing at $57 billion, and with the $18 billion in advance payments from Saudi Arabia and Kuwait for new arms sales, this war will turn out to have been a money-making venture for the United States Government. And in the process, some of the worst parts of our society, the military and corporate America, will have been made more powerful.

The ability to profit from the war also demonstrates the cleavage between rich and poor: this was very much a war for the rich fought by the poor. The validity of this claim is born out by a simple look at the war's winners and losers. The real losers are the innocent Iraqi civilians, dead soldiers drafted through coercion, and, in our own military, the underclass minorities whose front-line presence was disproportionately high.. Only 2 of 535 Congresspeople had relatives among the troops; no relatives of Fortune 500 CEO's placed their lives at risk. This unequal division of labor mirrors that of everyday life, where millionaire corporate parasites stand in naked contrast to the workers on whom their fortunes depend. In Kuwait, the nation in whose name this war was ostensibly waged, the contrast is more extreme. At the Emir's extravagant Bayan Palace, gold-plated bathroom fixtures were reinstalled before water and electricity had been restored in Kuwait City.

WAR AND CAPITALISM

Some would construct elaborate conspiracy theories to explain phenomena like this, but in our opinion none are needed. The truth is far more insidious: to profit from war is a rational act in a capitalist system that turns everything into a commodity whose only value is determined by the "free" market. This says a lot about the underlying social reality in which we live. Capitalism relies on a theoretical model that assumes that everybody is out to maximize their individual profit.

WAR & CAPITALISM

OR HOW TO MAKE MILLIONS OFF MASS MURDER

ARRANGED BY
DAVE STEVENSON AND
GED MOSELEY

And by and large, human beings have conformed to the model, turning all the things around them into commodities which can be bought and sold. This thinking reaches its peak in times of war where people and human combat all become commodities; killing loses its meaning.

This is a theme that has been advanced elsewhere, but it bears some repetition. Modern warfare has been dehumanized to gloss over the fact that it is mass murder pure and simple. This is reflected most obviously in military terminology. Colin Powell in fact turned the entire Iraqi army into a thing when he warned that "first we're going to cut it off, then we're going to kill it." This process is also facilitated by military technology that distances the killer from his/her victims, and reduces battle to blips on a video screen. New weapons, being planned in the aftermath of our so-called high-tech success in Iraq will further this trend. The US Army is developing unmanned armored vehicles, while the air force is looking into pilotless aircraft controlled from a distance of thousands of miles.

This loss of humanity is manifest in other arenas of battle as well, and is bound up in the submission of the population to authority. When people are reduced to pawns of more powerful forces, they lose an element of their humanity and take on the quality of a malleable object. This is certainly the case for front-line soldiers who unquestioningly obey the orders of their superiors, and to a lesser degree for the population at large which was content to believe the lies fed to them by the government. This is an illustration of the amorality of authority, and of the dangers of turning control of the consciousness over to others.

PERSONAL IS POLITICAL

Last month, we tried to stress the relationship between the international and personal spheres. The inverse is also true. Turning people into things is perhaps more pronounced in times of war, but it is a permanent facet of an economic system dedicated to selling and buying things rather than meeting human needs.

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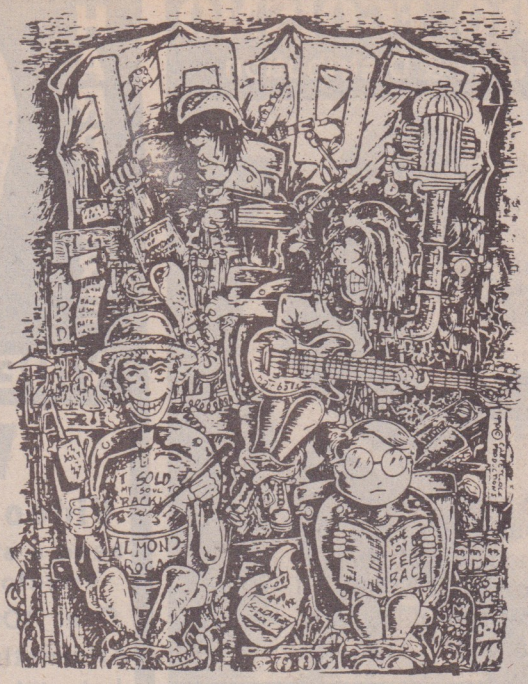

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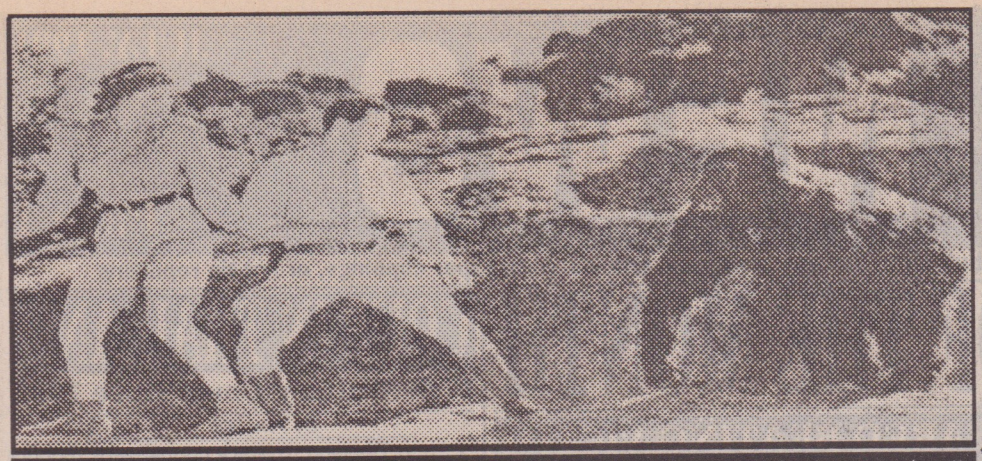

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MRR NEWS

JULY, 1991

Page 1

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

ABSURDITY OF THE MONTH

L.A. COPS SAY THEY FEARED BEATING VICTIM

Three Los Angeles police officers indicted in the Rodney King case have told department investigators that they feared for their lives as they beat and kicked the motorist and were ready to shoot him if necessary.

The officers' first detailed account of their actions is contained in a comprehensive 314-page internal affairs report on the incident, obtained yesterday by the *Los Angeles Times*.

Compiled with information from 74 interviews, the report yields the most complete description yet of what transpired early on March 3, when King, a 25-year old black man, was stopped in the Lake View Terrace area after a pursuit.

King suffered serious injuries in the beating, including broken bones. The beating, captured on videotape by an onlooker, has prompted a series of investigations into allegations of brutality and racism in the Los Angeles Police Department.

Among the highlights of the report:

- Sergeant Stacey Koon described King as a "big man" who was "disoriented and unbalanced" and said he believed King was under the influence of PCP because of his behavior and conversation. Tests later showed no drugs in his system.

"Koon felt King's size and his PCP intoxication made him a far greater threat because King could in a moment turn into the 'Hulk,'" the report said. "If King were to lunge or rush officers, King could be able to acquire an officer's weapon or get a 'death grip' on an officer."

Koon said he ordered officers Laurence Powell and Timothy Wind to hit King with batons because he feared that, otherwise, deadly force would have to be used. He decided that one of his men might have to use his pistol, and he ordered Powell "to be a designated 'shooter' officer."

"Flabbergasted" that King did not respond to two Taser stun darts and the repeated baton blows, Koon said he had "never, never, seen anyone take (that) number of blows to the legs, arms and torso."

But he did not believe any of the baton blows were excessive or unnecessary. He said the "entire incident was exactly consistent with (Powell and Wind's) training and entirely within department policy."

- Officer Powell told investigators that when King stepped out of his white Hyundai, it appeared that he might be carrying a concealed weapon.

Powell said he ordered King several times to "get all the way down" on the ground but King resisted and descended to all fours and began raising his body in push-up motions. He "started to really worry about the fact that (King) was just not listening to our orders."

He said King came at him, and the officer responded with his baton, afraid that King was about to hurt him or grab his gun. he said he used one-handed baton strokes at first, then switched to two hands.

Powell said he was so wrapped up in subduing King that he never realized that his fellow officers had also joined in. Because of his high level of "adrenaline, I was tunnel vision on the suspect," he said.

After the beating, exhausted and sweating, Powell told Koon that it had been a "long altercation"
and that his arms "were tired."

- Officer Wind, a rookie who graduated from the police academy in November, said he was unprepared for the way he described King. "He was acting real strange," Wind said. "He kept looking around, his arms were up like he was looking out or a foxhole. He began to make a motion with his hips like he was screwing ground."

Wind said he was "pretty excited and kind of transfixed" during the beating and also confused and frightened.

Afterward, tired and spent, Wind rode with the ambulance carrying King to a hospital jail ward and, when they arrived, he "fell asleep for 20 to 30 minutes."

- Officer Theodore Briseno, whose alleged criminal involvement has been limited to one kick, was not interviewed.

But the investigators later found human bloodstains on his boots and uniform pants.

One officer at the scene told the investigators: "Officer Briseno was highly excited at the

ABSURDITY Continued Page 2 Col 4

COUP IN THAILAND

17th Military Coup Since 1932

By Tom Bell

In Thailand, military coups were thought to be a thing of the past. But after the country's 17th attempted coup since 1932, this was proven to be wholly untrue. On February 23, 1991 Supreme Commander General Sunthorn Kongsumpong and Army Commander General Suchinda Kraprayoon, of the Thai military, successfully toppled the government of Prime Minister Chatichai Choonhavan in a bloodless coup. Prime Minister Chatichai, who started his term strongly, had run into a number of problems that put him at odds with the military establishment and ultimately led to his overthrow. As recently as December of 1990, Chatichai's hold over the government seemed to be waning when he was forced to shuffle his cabinet in a bid to retain power. However, the population, and more importantly, the military, felt it was time for him to go. (Scott R. Christensen, "Thailand in 1990," *Asia Survey*, 2/90; Sheila Tefft, "Thai cabinet shake up," *Christian Science Monitor*, 12/19/90)

The February coup effectively brought the military back into power in Thailand. To placate any possible opposition to the new government the military imposed martial law, suspended the constitution and created the National Peacekeeping Council (NPC), under the watchful eyes of both Sunthorn and Suchinda. Anand Panyarachun, a prominent Bangkok businessman, was hand-picked by the military to become Prime Minister and head of the interim government. In this way the military could give the illusion of civilian control. Other members of the government surrounding Anand are former government officials who were more responsive to the military's interests. (Rodney Tasker, "Popular putsch," *Far Eastern Economic Review*, 3/7/91)

The main reason for the February coup was the military's belief that Prime Minister Chatichai was trying to push them from a prominent role in the government. Chatichai and his government had many clashes with the military leaders and their supporters. A recent episode involved retired General Chaovalit Younchaiyut who held the position of deputy Prime Minister and Minister of Defense, and who was close to both the leaders of the coup, Sunthorn and Suchinda. General Chaovalit was accused of corruption by Chalerm Yubamrung, a minister in Prime Minister Chatichai's office. Based on these corruption charges, General Chaovalit was forced to resign both of his positions in June of 1990. Also that June, Minister Chalerm came into conflict with the military leadership over the seizure of a

Continued Page 2 Col 2

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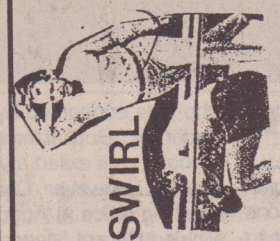

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SO MUCH FOR STEALTH

By Joel Wing

Despite Defense Department announcements of the success of the F-117A Stealth Fighter in the recent war against Iraq, the new stealth technology is not the wonder invention that it is made out to be. At the cost of several billion dollars, the United States has forged ahead with its stealth program even though new radar systems can detect the planes, and the Soviet threat which was used to justify the program no longer exists.

The stealth program began in the late 1970s under the Carter Administration which claimed that the Soviet Union was developing a new air defense system that would make it harder for American planes to attack the country. The new stealth technology incorporated radar-absorbent composite skin and sharply angled fuselages to scatter radar beams. This new system was claimed to make the B-2 Stealth Bomber and F-117A Stealth Fighter almost invisible to conventional radar. Articles even began to appear questioning the future of radar as an effective tool with the development of stealth technology. (David Wood, "Pentagon opens some secrets of 'stealth' warjet," *San Francisco Examiner*, 4/4/90; Bruce Van Voorst, "Threats to the Old Magic; Will new stealth weapons make radar obsolete," *Time*, 11/6/89)

By the late 1980s, the program had progressed to the point that Congress authorized the building of 59 Stealth Fighters and began production of 15 B-2 bombers. Each Stealth Fighter cost approximately $111 million, while the larger B-2 bomber had a price tag of $570 million each, making it the most expensive plane ever built. With the ending of the Cold War and the Soviet threat, however, the Air Force had to develop new threats to justify the continuation of the stealth program. The new threat the Pentagon touted was the rise of regional Third World powers that threatened world stability. (George C. Wilson, "A Revolutionary Plane, an Unsettling Effect; The Stealth bomber is finally unveiled," *Washington Post National Weekly Edition*, 11/28-12/4/88; Wood, *S.F. Examiner*, 4/4/90)

This new rationale was put to the test as the F-117A Stealth Fighter was used in action for the first time in December 1989 with the invasion of Panama. During the Panama invasion, the Air Force claimed that the Stealth Fighter had successfully carried out its duty of "stun[ing], disorient[ing], and confus[ing]" troops loyal to General Manuel Noriega. However, seven months after the invasion, it was revealed that the Stealth fighters, which had been developed to carry out pin-point bombing, had missed their targets by as much as 260 yards. (AP, "Stealth failure reportedly hushed up; Bomber missed target in Panama, newspaper says," *San Francisco Examiner*, 7/2/90; Roy J. Harris Jr., "Out of the Clouds; Secret Stealth Fighter, Used in Panama Raid, Gets More Exposure" *Wall St. Journal*, 12/27/89)

The F-117A faced other difficulties in the war against Iraq. According to a report in the French *Intelligence Newsletter*, an F-117A was shot down over Kuwait on February 14, 1991. The report speculated that the plane could have only been shot down by Soviet technicians who had stayed behind in Iraq after the Soviet government had publicly claimed that all of its military advisors had been withdrawn from Iraq. This report only adds to the criticisms that had been raised against stealth technology by American experts. (*Intelligence Newsletter*, "Soviet 'Messages,'" 2/27/91)

Since the beginning of the stealth program, there had been many vocal detractors of the project. First of all, American critics claimed that new radar systems being developed by the Soviet Union could detect the stealth planes. Second, critics said that the Stealth Fighter and bomber were both carrying out missions that already could be fulfilled with existing equipment. The pin-point bombing task of the F-117A was already being carried out by the Navy's A-6 Intruder tactical bomber, and the role of the B-2 could be handled by cruise missiles. U.S. military analysts also charged the F-117A with poor aerial maneuverability and that it only added marginally to U.S. capabilities to strike ground targets. (Wilson, *Washington Post National Weekly Edition*, 11/28-12/4/88; Wood, *S.F. Examiner*, 4/4/90)

To add to these critiques, there have been several reports of radar systems being developed that could detect stealth planes. The French are developing a new radar system known as Pulsed Synthetic Aperture Radar (PSAR) that can allegedly detect stealth planes, and the United States already has an operational radar system that can defeat stealth technology. Additionally, a Soviet Air Force Colonel named Evgueni Vlassov, wrote an article on the B-2 which claimed that normal Soviet radar could detect the Stealth bomber. The *Intelligence Newsletter* report of an F-117A bomber being shot down in Kuwait by Soviet radar would tend to support this claim. Even if the Soviet claim is false, the Russians only lag behind the west a few years in technology, and can be expected to develop a radar system similar to that of France or the U.S. in the near future. (Dan Boyle, "Countering stealth; Progress in OTH skywave radar," *International Defense Review*, 6/90, pp.712-13; *Intelligence Newsletter*, "Pulsed Synthetic Aperture Radar (PSAR)," 6/9/90, "In Brief," 3/28/91)

The stealth program was under criticism within the United States by the time the F-117A and B-2 bomber were ready to fly. The vaunted invisible stealth technology was already capable of being countered by more effective radar in the west, and the Soviets either possessed the same technology or only tagged a few years behind. If the *Intelligence Newsletter* report is to be believed, the Soviets do indeed possess such a radar system capable of detecting stealth planes, which undermines the whole justification for the F-117A and B-2 bomber programs. It would seem that the Pentagon is only forging ahead with the stealth technology for technology's sake, since the original threat used to justify the program no longer exists, and the new stealth developments do not stand up to the newest radar systems. Once again, we have the United States spending billions of dollars on a program that is not necessary.

THAI COUP

From Page 1 Col 2

sophisticated communications van owned by the Mass Communications Organization which was overseen by Minister Chalerm. The van was capable of listening to, and jamming military transmissions and was said, by the military, to have been a listening post from which Chalerm and the Chatichai government could spy on the military. (Tasker, *Far Eastern Economic Review*, 3/7/91, "Class Struggle," *Far Eastern Economic Review*, 2/14/91)

Major General Manoon Roopkachorn was another thorn in the side of the military leadership. General Manoon was said to be the mastermind behind the 1981 and 1985 coup attempts against then Prime Minister Prem Tinsulanond who was supported by the military leadership. Both attempts failed and Manoon was exiled after the 1985 attempt. However, Chatichai, upon entering office in August of 1988, allowed Genral Manoon to return, promoted him to Major General and put him to audience with King Bhumibol Adulyadej, supposedly to get his blessing for the appointment, the military coup took place and Chatichai and Arthit were both arrested. Arthit had been somewhat hostile to the military since he left it in 1986 and his appointment to a position of control over the military pushed the military leadership to initiate the coup or continue to lose power as Chatichai played personal rivalries and younger military opposition off against them. (Tasker, *Far Eastern Economic Review*, 2/28/91)

ABSURIDTY

From Page 1 Col 1

scene; he was screaming . . ."

The internal affairs report forms the basis for department recommendations that the four officers be fired. The report says additional allegations of misconduct against 20 other officers who were bystanders during the arrest are also being compiled.

Although King, through his attorney, has contended that racial slurs were made during the beating, none of the officers or other witnesses interviewed said they heard any racial comments during the beating.

The interviews also show a wide difference of opinion on how King acted when he first stepped out of his car. That event was not captured on the videotape, and the defendants contend that King at first resisted arrest and fought with officers.

Like most police officers at the scene, officer Paul Nelson said he witnessed no officer "misconduct or inappropriate behavior" and added that "there was no reason to intervene into the actions of the officers at the location."

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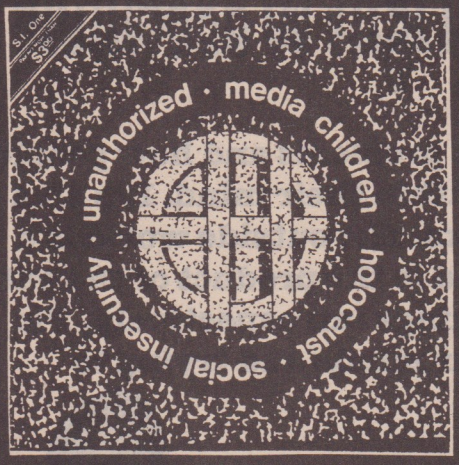

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WHATS THE SCOOP ?

By Heather Choy

This month's question:

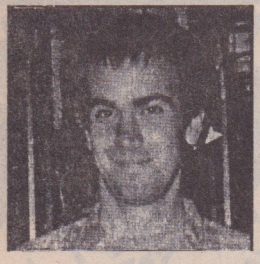
Should racist organizations have the right to assemble?

Frank Frith, age 27, Florida

"I'm more into the human mind and its problems and how people create situations because of phobias within their mind. It's all a symptom of how the human mind works. The outside world is a product more of the mind than the mind is the product of the outside world. I'm not trying to analyze things introspectively, I'm more involved with trying to evolve our minds and trying to evolve with the world around us."

Ann Polt, age 18, Oakland and LA

"No, I don't think they should because it's breeding hate. There's the first amendment law and it's meant to protect freedom, and racist organizations are not protecting freedom. If people want to discuss it amongst themselves, well, that is their beliefs, but for them to organize, it's just causing conflict."

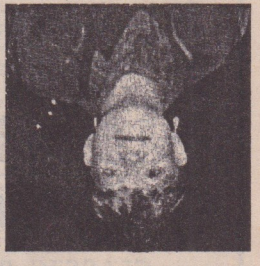


Skip, age 28, East Bay

"Racists should be allowed to speak as long as it's not a formal atmoshpere and they all take their turn."

Maya, age 18, Minneapolis, MN

"Yes, they should have the right to assemble because that is the deal with the Constitution that says it's okay. If the A.C.L.U. can defend the KKK from marching in Louisiana, then they should have the right to assemble but we have the right to fight back."



Mark, age 20, Berkeley

"I think they should be able to meet and organize wherever the hell they want as long as they're not pressing it on other people. If they keep to themselves, that's their own fucking business, but it is not mine."

Jesse Luscious, age 20, Philadelphia

"Of course."

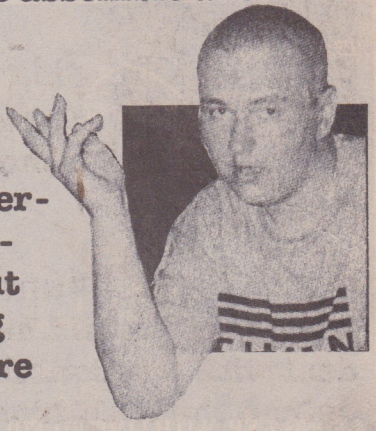
WHATS THE SCOOP ?

Eric Yee, age 23, East Bay
"Fuck, yeah, especially my group, the United Asians led by Joel Wing. Joel Wing is Hitler."

Jerry, age 26, San Francisco
"I don't feel they have the right to assemble because some people say it's freedom of speech for them to do that but what they're conveying to people is taking freedom away from other people and I think that's totally backwards what they're doing."

Ronald Trumpet, age 42, Chico, Ca
"I think it should be okay because if the police didn't conjugate, how else would they get their shit together?"

Paula, age 22, Oakland, Ca
"That's a really hard question. On one hand I'm thinking, yes, all people have the right to assemble regardless of what they think, it's their right. But at the same time I don't agree with what they have to say. Jerry brought up a good point about the Nazis and how they had the right to assemble and look at what they did."



Round Head, age 79, England
"I don't think racist organizations should be able to form or unite because when they do that, trouble ensues, follows wherever they go. It's pretty obvious in anything that's been organized by them. There's already enough problems now without them organizing marches or anything like that. I'm speaking from the standpoint of an anti-racist skinhead. I think they're ignorant in about everything they do and say."

Washington Irving, age 15, anywhere but the East Bay
"I think they should be allowed to assemble only on odd days of the week unless it's a leap year and then they can do it on even days but they all have to stand on their heads."

Raul, age 20, San Antonio, Tx
"I think racist organizations should have the right to assemble because although I may not agree with what they stand for, I think they have the right to express themselves as anyone else does. It's a basic right of everyone to be able to express their opinions no matter how moronic and idiotic they may be"

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FRANCE

As I think this is the first Lyon scene report ever, I think I should introduce my city (which is nice and boring!) to you, ignorant readers!

Stuck in between Paris (distance is 500 kilometers) and the beautiful South French coast, Lyon is France's 2nd biggest city right after Paris, with about 2 million people living in the whole area. Though it's a pretty "bourgeois" kind of city, it has its pretty band and well known areas, not to say ghettos, which sometimes have their share of violence and riots (like the one that happened 4 months ago). Get the picture? Now back to the music!

As it would be too long to begin right back from the start, I'll get straight to the fact, leaving bands like STARSHOOTER or MARIE ET LES GARCONS to the boring old and nostalgic people! The H.C. thing started with a radio show called the "Western Front" back in 83, created by a guy named Gerard Miltzine (who the MRR crew should be familiar with!) who stayed a major activist in the regional scene for about 7-8 years as a label manager (Neg FX, with releases from Verbal Abuse, Boneless Ones, Rattus, etc...) and a singer for the great and now defunct PHOBIA.

Before the "Western Front" thing, all I can remember of which could have an interest is the Dickies opening for the Stranglers in 79, the Target Video shows in 1980 and a Sonic Youth show in 83. Well, well, well....! Gerard also organized some shows for DOA, Negazione in 85-86 in Grenoble (100 km from Lyon). HAINE BRIGADE (1LP and 1 7") did the same thing in Lyon with small shows for Indigesti, CCM & more.

1988 was the year when everything really began in Lyon. Bands such as THE VOPOS, TENIA, GONE WRONG formed, PHOBIA put out a split LP with Florida's Gruel, PARKINSON SQUARE began playing.

In the beginning of 89, the first real H.C. show (with PHOBIA, P. SQUARE & FLITOX from Paris) drew 600 people, what a good surprise!

A group of people named Silly Hornets began to be real active having a radio show, a fanzine and organizing gigs with local bands such as TUNA TACO, THE FEEBLES (who recently self produced a 7" EP) and the great OVOROF (fun core from Valence). They also rule on old factory where bands practice. Another great zine was Goldorak Fuckin' Art (now RIP), just like Roger Mag is (this one still going).

About that time, PARKINSON SQUARE put out a single followed by a full LP on Gougnaf Movement, Square Up!, which was re-released a year later on Bondage Rec. with another cover.

The next step for SILLY HORNETS at this point of my story (aren't cha sleeping?!) was to book shows for foreign bands. The first one we did experiment on were the poor Nomeansno! May 31, 1990 was the date of a successful even, when 350 people showed up in a club with a 200 capacity!

Since then we've had great visits from Victims Family & Fugazi (500 people) Samiam & Ultraman (250), MDC's 1st show in France ever (250), Doughboys, Raunch Hands, 2 Bad... I must say we all thank these bands for their kindness and patience as we are not professionals in doing this; anyway it look like they like playing here. as the turnout is quite OK and the atmosphere is usually friendly (Here you won't find the usual backstabbing that happens in other cities). Let's cross our fingers!!

Bands news and New Bands: CONDENSE (made out of Silly Hornets) have been playing around for 4 months, they have good demo out soon, with influences from Code of Honor & Mudhoney (as they say!); BLUE BLITZ, a great new band from Amecy should open soon for Gorilla Biscuits; watch out for the debut of GARLIC FROG DIET on the 2 days April festival (featuring The Hard-Ons, LES THUGS, Victims Family & CALHOUN CONQUER). G.F. DIET is a new 3 piece with the ex-drummer from PARKINSON SQUARE singing and drumming. Speaking of them, they got a new drummer right after an Italian tour and a song released on a Black & Noir (from Angers) compilation with Mega City 4 among others. a 2nd LP is planned for the next year.

2nd LP out on Roadrunner for the great TREPONEM PAL, produced by Rali Msiman (Swans, The The...). LES THUGS have a new LP out soon (released by Alternative Tentacles in the USA!!), Eric is running Black & Noir Rec. which produced a shitload of good bands

recently (MAD MONSTER PARTY, HYDROLIC SYSTEMS, DIRTY HANDS, SHAKIN' DOLLS, DEITY GUNS a great new band from Lyon again!)

LES THUGS, as well as TREPONEM PAL, should tour the States soon, so watch out for them! Look for a possible release by the fabulous BURNING HEADS. WITCHES VALLEY recently put out a good 1st LP, full of psychedelic and country core. Just wait for the 2nd GI Love LP!!

Jungle Hop Records is in fine shape as well. They just put out the latest Poison Idea LP (!) as well as Big Chief and Lethal Aggression from the USA. On the French side, HOAX (good metal punk band, great guys!), HATE FORCE (ex-ONCLE SLAM) & M.S.T. new releases are in line, plus a lot of thrash metal bands I'm not too much into (it's only a matter of taste I guess!). Oh, I was about to forget about STRAIGHT ROYEUR, Lyon's new rap band with an ex-HAINE BRIGADE guitarist.

Well, I guess I'm gonna end it for today. Sorry to the people I may have forgotten, but instead of sending me junk mail, write your own scene report, I tell you, it's not easy for both your mind and your band.

Anyway, thanks for the attention and long live the cool people, you know who you are. Write me, I like getting silly postcards!/ Yours Friendly, Hugo

Addresses: SILLY HORNETS: 1 rue St Exupery, 69600 Oullins, France... Hugo Maimone: 18 rue Nicolas 69008 Lyon, France.

P.S. Order th new S. HORNETS tribune at the above address! 54 pages with interviews from Nomeansno, Fugazi, MDC, DOA, Victims Family & 10 more! It's great!

ITALY

Ciao, it's Manuel here from Italy. Here's our troubles after the war in the Gulf: a lot of persons came here from Asia and Africa during these last years, searching for jobs or just to leave their poor countries. Now, our government is going to introduce a new law to stop the immigration. Over 1000 persons died for drug abuse in Italy during 1990. Will mafia and sea pollution keep the foreign

Scene reports

p: Hamster Hagemann

tourists away from Italy next summer? These are some of the great problems of our nation at the moment.

Well, let's talk about music...My ex band, NICOTINE SPYRAL SURFERS, has a track on a compilation album called Kaleidoscope Vibrations that features bands from Italy, Spain, England, U.S.A. and West Germany. You can get it directly from Kaleidoscope/Direct Hit Records/ PO Box 10189/ St. Petersburg, FL 33733-0189, USA. The latest album by NEGAZIONE, called 100%, is selling very well, the compact disc version features a bonus track, and the band has also a promotional single available (they sell it at the gigs). KINA have a new line up, they produced a live cassette (great sound quality!) and they have a new live album out on a German label. The band also has a track on a compilation 7" that features three other bands too. Write to: Giampiero Capra, Sal. Consolata 5, 11100 Aosta, Italy (new t-shirts available too).

A new album by LE BAMBINE will probably be released before the end of the year. An advanced demo tape for radio stations will be available soon. New releases by T.V.O.R. on vinyl are: the UPSIDE debut album (Tristi Orizzonti); a remixed version with two bonus tracks of the In The Blink Of An Eye LP by Vision (from New Jersey); the new album by IMPACT (Tutto Tace); the second album by IFIX TCHEN TCHEN (Oltre La Collina); the REAL DEAl debut 7" (ex-CRASH BOX). Contact T.V.O.R. on vinyl/ Casella Postale 804/ Como 5 22100 Como/ Italy.

GROWING CONCERN have a great debut 7" out; the title is What We Say, it includes seven fantastic tracks in a pure hardcore style (no metal influences here!). Write to: Break Even Point, via Vallebona 28, 00168 Roma, Italy. The debut 7" by THINK TWICE will be out soon for the same label. Wide records released the long awaited new album by GRONGE. Andrea Visani (RABID DUCK singer) gave his voice to a great hip hop/rap maxi single that features two songs about "war panic." RAW POWER will release a live album soon, and they're going to the studio to record new tracks. Other hardcore bands from Italy are: HIDE OUT, CREEPSHOW (hello Arrigo!), SUPERFETAZION, DISCIPLINATHA. The only hardcore band from my little town is called ABOLITION POINT (demo out soon).

I recently got a great fanzine called Ah! Sun Flower, get it from: Adriano Di Gaspero/ via della Cave 1/ 33040 Faedis (UD)/ Italy. It's written in Italian! Another good magazine is Decoder (it's not only about music. There are other good fanzines in Italy (for example Linea Diritta), but it's very difficult to get them if you don't know who releases them!

We have the same problem for the independent records: it's nearly impossible for an Italian independent label to get a decent distribution, you can find independent releases in a lot of shops, but prices are often high. The situation is not different for the most part of foreign labels, even if Wide records from Pisa is doing a great job in order to make a lot of good foreign stuff easily available here. If you want to get records by Alternative Tentacles or Dischord here in Italy, you can write to Wide records, that runs an efficient mail order at cheap prices; but if you want to buy records by labels like Nuclear Blast or Revelation, you'll probably pay a high price, not to say that is very difficult to find a lot of titles by such labels. If you live in a small town and if you don't know a good shop or an honest mail order, it's really frustrating to follow the international hardcore scene for an Italian fan! There are some heavy metal magazines that occasionally review hardcore records, so you can read about the most famous bands even if you're unable to get fanzines; but information about the international independent scene is a great problem in Italy. Some months ago I got in touch with a member of KINA only because he read my report in Maximum Rock 'n' Roll!!!

The situation seems to be not to good on the radio side: There are very few FM radio in Italy who features hardcore shows, because radio owners are too worried about audience, even if they called themselves "alternative"!

Now I would like to underline a problem that seems really important to me: I don't go to hardcore shows too often; during these last months I went to see only two gigs (Fugazi and Nomeansno); I noticed that there are violent people at shows who hurt themselves "dancing" and "moshing." I think that it's a very bad attitude because when you go to see a band you risk to be wounded by these "slam dancers." I think those persons should have to be more careful about others, because they can be very dangerous. I like to dance and to stage dive too, but I don't like to break my bones for a band, and I believe that it's necessary to keep violence occasion out of hardcore gigs.

I recently read some articles on various "official" magazines about squatters in Italy, and I was very shocked to see that the official press in Italy considers squatters as "deviated youth," not unlike "punk rockers" some years ago. Squatting is shown by official press like a new fashion, a new form of protest without serious purposes. You can read about squatters only when they have trouble with the police, the squatter is described as an antisocial fellow, really "dangerous" for "normal" people. There's a relation between squatters and punks, because a lot of gigs are organized in squats: the Leoncavallo in Milan is the most famous example, you probably read about it in previous issues of Maximum Rock'n'Roll.

There are some good self-managed venues and social centers in Udine, Pisa, Bologna, Milano, Roma, and other Italian cities. It's good to see hardcore bands playing in such non-commercial places, even if sometimes there are problems about equipment, instruments, and other things. I live in Vittorio Veneto, a small town in North-East Italy. Here there is a group of persons that last year formed a cultural association called "Demetrio Stratos" (the name of a great artist, a jazz/ experimental singer and musician who was very famous here in Italy during the 70's; he died of cancer in 1979). This association organizes various political and artistic activities; but I must say that it's very difficult for a local band to do concerts and release demo tapes because the costs of studio are very high. The main part of local bands are interested only in music and have no political or non-musical interests, so there's sort of barrier between musicians and socially "aware" people. My brother Stefano still runs a radio show called Nashville Skyline on a local radio station (Radio Vittorio Veneto 90.3, 101.75, 102.8 mhz FM). It's very curious to hear this hardcore show on Radio Vittorio Veneto, that is a total commercial station! But Stefano is free to give airplay to any kind of music in this show, so you can hear some good music three times in a week from 8 to 9 PM.

That's all for the moment, feel free to write to:Manuel Gentile, via Fucini 2, 31029 Vittorio Veneto (Treviso), Italy. Keep in touch! Manuel.

Addresses:

Manuel Gentile (Nasvhille Skyline radio show) c/o Radio Vittorio Veneto, viale della Vittoria 282, 31029 Vittorio Veneto (Treviso), Italy.

Peggio Punx, Alberto Pisani, via don Canestri 10, 15100 Alessandria, Italy.

Le Bambine, Orfeo Vito Ciampa, via S. Giuliano 5, 33170 Pordenone, Italy.

Stige, Carlo Canella, via 267, n.33; 63030 Monticelli (AP), Italy.

Digos Goat, Marco Sigismondi, via Roma 44, 64037 Cermignano (Teramo), Italy.

T.V.O.R., P.O. Box 804 Como 5, 22100 Como, Italy.

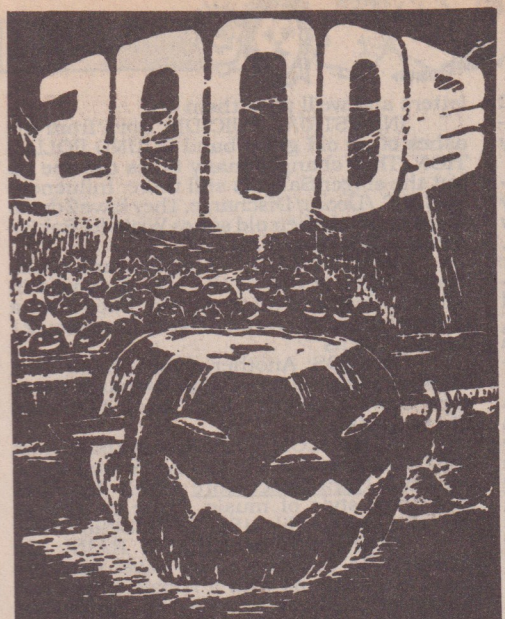
Ah! Sun Flower, Adriano Di Gaspero, via della Cave 1, 33040 Faedis (Udine), Italy.

P.S. For other addresses and info about Italian scene contact my address.

Hi! This is Alex from Bollock zine, and I'm writing from Greece. I've been reading your mag for a long time but never decided to write. I've seen a Greek scene report once but I think it was incomplete, falsefied and biased. That's why I decided to do a scene report with the help of my friend Bill (maker of Actions Of Rebirth zine) who did the zine reviews, some of the band reviews and added few things here and there. So I'll try to make this report as complete and trustworthy as possible. First of all I'd like to talk about the political situation in this country in which democracy was born 26 centuries ago but died a little bit later. The Right Wing party New Democracy with his leader K. Mitsotakis won the elections in 1990, because the leader of the Socialist Party, Papandreou, after 8 years in power (1981-1990) was involved in an enormous economical scandal and has been accused of stealing Greek people's money. That's why the Greek people voted again for Mitsotakis. What a fucking vicious circle! One crook follows the other. Like an old Greek band ADIEXODO sings: 'Left or Right, the same old shit'.

But there s a logical explanation on why the people here voted for a Right-wing party again: at least, they know how to cover up their mess and their thefts so that nothing shows. And this is what the people want from a government, the assurance that 'all is well'. You can rob us off our hard-earned money but as long as we don't know it for sure, it's OK! After the Right-Wing won the elections, the attack begun: privatisations, invigoration of the police state, more drugs, corruption (in 17 months 24 cops have been accused for different reasons: killing, selling drugs, selling guns, bribery etc.), less freedom and less social rights.

It was the right time for a movement to rise: Students all over Greece occupied their schools, asking for more money for education and not for the army, freedom and a better future. For 18 days, about 2000 schools were an example of democracy, freedom and solidarity. Kids of 15 years old proved that they can organise themselves and defend their rights. This is not a happy message for a state of old people with old minds. The government was frightened by the size of this movement and tried to stop it first by defaming it and then -- as this wasn t enuff -- by sending right wing fascist murderers to clear the schools from the students. As a result, a teacher who supported the squatters has been beaten to death by a bunch of thugs of New Democracy's Youth Organisation in the city of Patras. So the trouble starts: anarchists, leftists and



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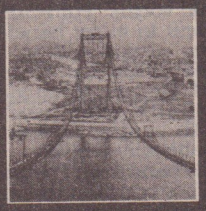

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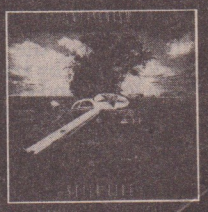

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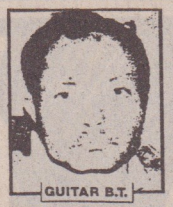

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ALL THIS STUFF IS LOUD! & CLEAR

other people in order to take revenge of the teacher's death set barricades in Patras, attacked the police, state buildings and offices of the New Democracy's party. Next day, in Athens, after a huge demonstration of students the riot begun, thousands of people, between them many anarchists and students (and anarchist students anyway) pointed out their anger and their hate by attacking the cops, by burning the central offices of N. Democracy party, by setting barricades etc. It was like a feast, and everyone had a smile on their faces. The cops used in these two days of riots, about 3500 CS/CN gas bombs (the same type Israel uses against Palestinians). Athens was like a gas chamber. One of these bombs fell into a clothes shop and burned a whole building with 4 people in it. The cops tried to blame the anarchists for this fire, but the eye witnesses accused the cops. After the riot and the murder of 5 people the prime minister of education resigned. It's sad but every change in this world always has to cost in human lives.

In Greece there are some terrorist groups. The most active is 17 November which appeared in 1975. It is a leftist-maoist group, responsible of the murders of US military officials (the ones who work in military bases in Greece), cops, right wing publishers, greedy capitalists etc. Throughout its long history, 17N never made a mistake, and none of its members was ever captured—a fact that is a bit suspicious. So Mitsotakis took advantage of the terrorist violence, to attack politically active people of the anarchist/alternative movement, and reinforce the police state with a new supposedly anti-terrorist law that attacked even the most basic rights of every citizen. When you can't (or you don't want?) arrest the real terrorists, you can create some: 2 men and a woman, members of the Committe for the Social Rights were arrested and imprisoned for 1 1/2 months without trial and without knowing what were they charged with. Just because an asshole accused them of being members of a terrorist group. No proof at all. After a month of hunger strike as they were about to die, the plot collapses and they're set free.

In Athens there are 200,000 empty houses. The rent is very high and some people can't afford it. So they decided to squat. There are 5 squats in Athens and 1 in Thessaloniki. Of course there have been many changes, many squats been closed by cops and new ones appeared. The most important squat is Villa Amalias (Acharnon 80 and Heyden street, near Victoria metro station.) It exists for one year and has a big concert hall, a coffee shop, a record/book/fanzine shop plus rooms. 15 persons are living in there. When they first squatted this enormous building, the police came and arrested all the squatters at 6:00 A.M. while they were sleeping . But the reaction was very quick. 150 people from other squats, bands, fanzines, re-squatted the building. After a while the 15 persons were set free. Villa Amalias is the only alternative non-profit gig venue in Athens. Most of the gigs are done for benefit reasons. So, any band wishing to play here, please get in touch with us. V.A. can provide money, accomodation, and Athens by night tour! In these gigs there are no nazi-bastards and no violence. Any asshole (usually drunks with no respect for what V.A. stands for) who causes trouble is kicked out! Many foreign bands have played in V.A. like Active Minds, Stengte Dorer, Loud, IEP, Riistetyt, Kiima, and of course most of the Greek alternative bands. By the way there's a non profit gig venue in Thessaloniki also, in a self-run hall in the University which is handled by the members of the Greek band NAUSEA (and not only by them). So let's take a look at the Greek bands:

First of all I'd like to mention two cult bands that now rest in peace: FORGOTTEN PROPHECY: Was undoubtably the best band both musically (Doom/E.N.T. influences) and lyrically . Their members had been playing in various other bands before F.P., namely NAUSEA, SELF DESTRUCTION and CHAOTIC THREAT. A post-humous split LP with Mushroom Attack (Hol.) will be out shortly on Loony Toones.

KINONIKA APOVLITA (SOCIETY'S REJECTS): Were most known for their activity than for their ultra-fast experimental thrashy music with female vocals. Politically active, you could see them in every benefit gig for political prisoners, squats and so. They released a split EP with the Dutch band Eitiloppots called Retous Metamodernouc, and a split LP with the greek band ANTI, a strange band with synthy and drum machine, but also politically active.

GULAG: This band from Thessaloniki is one of my faves. They consider themselves as a melodic-experimental hardcore band. They also have very good original lyrics. They have a mini LP out with the title Danger Entrance and a brand new LP with the title In the Showyard. A German label Wreck Age Records released their 7" 'Big Talk' Also a demo tape and many participations in compilations all over the world. They've played twice in Europe. Write to: Alekos Katartzis/ D. Gounari 52/ 54635 Thessaloniki.

NAUSEA: Another excellent band from Thessaloniki with thoughtful lyrics and very original music. Kind of Thrash-core full of energy and speed. They have a demo tape out and participated in some compilations. They've also done 3 European tours. Write to them, they're great people who have something to say. They organise gigs in Thessaloniki. Write to: Sonia/ Therssipou 10/ Ano Poli/ 54634 Thessaloniki.

ARNITIKI STASSI (NEGATIVE STANCE): With a new line up and new songs, kind of melodic experimental hardcore with political and personal lyrics played in many benefit concerts. They're about to put out a split LP with Kismet H.C. from England. Can't say more cause I play guitar and sing for this band, and Bill who also helps in this review plays drums so we are biased. We're planning to do a European tour this summer so check us out!

AKROS ANTITHETI (TOTALLY AGAINST): A new hardcore band with political lyrics and good attitude. They played in Villa Amalias many times for benefit reasons. Angry and raw music. No address. Send us letters and we'll pass them on.

INDUSTRIAL SUICIDE: Born from the ashes of an old grind band SOUND POLLUTION. They changed many times the line up but the singer Sakis is still there. Influences by E.N.T./Doom/Discharge. They have 2 demo tapes out with their old songs Write to: Sakis/ Avdiron 35/ 10443 Athens

CHAOTIC END: A chaotic punk band. Their singer is one of the last mohawks in Athens. Fast and angry music. They have a demo tape out. Write to: Alekos/ Matrozou 2/ 14121 Athens

PANIKOS: Another chaotic band from Thessaloniki. Influences by Discharge Demo tape from: Christos/ Em. Roidi 4/ 54248 Thessaloniki.

LETHAL COMPRESSION: is a band from the Greek island of Crete. They have a demo tape out Ultra React Core which describes also their style of music. Write to: George Aretakis/ 54 Kondilaki St/ 72300 Sitia/ Crete.

MAVRI VROHI (BLACK RAIN): Ex ADESPOTIA (mixture of no-wave) hardcore band from Athens with a female singer and angry lyrics about everyday life, politicians etc. They've only played a few gigs in V.A. I'll pass on the letters for them.

ANTIDRASI (REACTION): Punk-hardcore band from Athens with naive, full of 'fuck this and fuck that' lyrics and fast music. They have an LP out with the title State of Emergency. You can get it from: Spiros/ Pontou 33/ 16777 Sourmena/ Athens

TRISATANIC DIAVOLATOR: A techno-grind band from Thessaloniki. Good. people with a good attitude and some well played music. Write to Nausea's address.

PISSA KAI POUPOULA (TAR AND FEATHERS): A very good band from Thessaloniki. They've recently added a 2nd guitarist and slightly changed direction, playing punk rock but with metallic riffs. They were supposed to release an EP but they've decided not to. You can still get the tape of the 7" though. I'm not sure of the adress but if you write to NAUSEA's address they'll pass it on. Check them out.

EKTOS ELEGHOU (OUT OF CONTROL): This is a very good punk-rock band from Thessaloniki. Their music reminds me a lot of DOA. They have ironic political lyrics. They're about to have an LP out. Don't miss it! They've just come back from their first European tour and at the moment face some troubles with their line-up.

ANTISTROFI METRISSI (COUNT-DOWN): another good hardcore band from Thessaloniki. They've been silent for a while but they've sussed a new line-up now and recorded some trax for a compilation. Write to: Stelios/ Sholion III/ Pylaia 55535/ Thessaloniki.

ANAVIOSSI (REVIVAL): A new two-piece hardcore band. A guitarist/singer and a drummer who plays also with INDUSTRIAL SUICIDE. By the way, INDUSTRIAL SUICIDE after changing their line-up, now they intend to change their name also.

SIMA KINDINOU (DANGER SIGN): Another Discharge-clone band (we've got a lot of them in Greece) who've only done a gig in V.A.

ISSOPEDOSSI (DEMOLITION): A powerful punk band from Patras.

MORTAL PAIN: Probably the only thrash metal band with a good attitude. Their stuff reminds me of early Kreator and Celktic Frost. Metallic but with a definite hardcore rawness in their sound.

BLACKHOUSE: A technical crossover band in the vein of Cro-Mags and Suicidal Tendencies. It took them seven years to get a vocalist who by the way reminds me a lot of Henry Rollins. English lyrics with words like 'evil' or 'possessed' popping up here and there.

ANOMALIA 18 (ABNORMALITY 18): This is a No-Wave band wich reminds a little bit of Sonic Youth but they have an original sound for sure. They've played only a few gigs and they don't have many songs yet. I think it s a matter of time and practice. I'll pass on any letter for them.

BELIEVE THE HYPE

BIG SATAN INC

UP AND COMING

JEZEGRIND - 7"

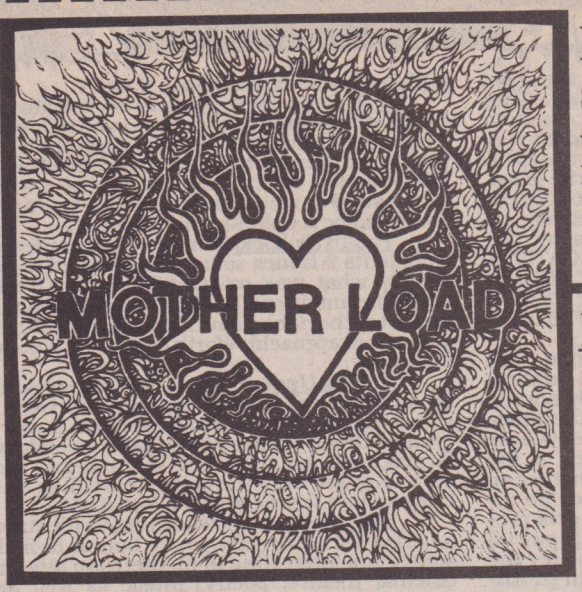
Second vinyl release from Big Satan, Inc. featuring vocals by Skin Yard's Ben McMillian. 1st edition of 500, 100 color. Available from **Over & Out Records**. Box 49795, Austin, Tx. 78765.

METAL RIBBONS - 7"

A four band comp. featuring Big Satan, Inc., Fits of Depression, A.M.Q.A., and Slag. Available from **Meat Records**. 1220 S. 120 street, Tacoma, Wa. 98444.

LOOK FOR THEM, THEY WONT LOOK FOR YOU.

for free stickers send s.a.s.e. to: Big Satan, Inc. 2826 11th E. Seattle, Wa. 98102.



Motherload 7" - four song ep of power pop punk with just a tad o' funk. Catchy as hell. $3.50 ppd

Record Sale

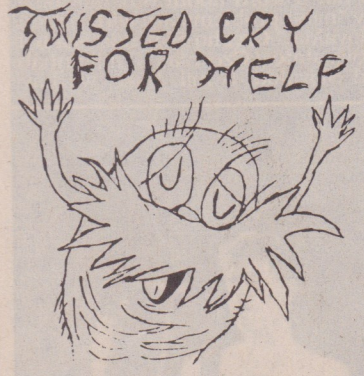
Since Rough Trade has gone under owing us a shit load of cash we are resorting to selling off part of our record collection. Some cheap, some not. Some rare, some not. Rarities include **Fugazi** on subpop, **Solger** 7",**Really Red** - Crowd Control, **DRI**-1st 7", **Derelicts** -Bullet for Fifi, **Coffin Breaks**-1st 7", ect...write for list. No list will be mailed out before June 24.

Still Available:
Gruntruck CD/ LP $12/$8
Fumes 7" $3.50
Derelicts - Time To.. $3.50
T.F.L. 7" $3.50
Fartz- You... LP $7.00
Write For Free Catalog !

Coming Soon
Supersuckers 7", Yummy 7"

eMpTy Records
PO Box 12034
Seattle WA 98102

eMpTy Records
Muggenhofer Str 39
8500 Nurnberg
West Germany



CASH, checks, M.O. to Gary Musso

"The Hope is Gone"
demo '91
19 songs w/ lyrics
raw, intense HC!
$2.00 ppd/$4 world

Out Soon: New Christs on The Block comp tape

Sockeye VHS Video

$10 PPD

Out Now
bent! 7" 4 Song EP
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distributors Please write!

CRIMINAL RECORDS
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Rochester, NY 14624

NAZI SKINHEADS GET OUT!

If you hate racists, sexists, homophobes and Nazis and want to help defeat them, join the ***John Brown Anti-Klan Network.***

The response to our ***JUST SAY NO TO NAZIS!*** campaign is great!. You asked for anti-racist T-shirts and posters.

TWO GREAT ALL-COTTON T-SHIRTS

Our ever popular: ***No Nazis! No KKK! No Fascist USA!*** with an ugly Nazi skinhead, printed in Day-Glo Red and Yellow on a black shirt. $10.00

Our new: ***Do the right thing...FIGHT RACISM!*** (featured) printed in teal blue and black on a white shirt. $10.00

NAZI SKINHEADS GET OUT! 11x17 inch, black and white photo poster. $1.00

JUST SAY NO TO NAZIS! Kit. Includes stickers, stencils for covering racist grafitti, a copy of our newspaper ***No KKK! No Fascist USA!*** and hot new info about Nazi Skinheads, anti-gay violence, the KKK, and what you can do to stop them in your area. $3.00.

No KKK! No Fascist USA! one-year subscription just $6.00; 1 issue $1.00; bulk distributors (10 or more) pay 50 cents each, you keep the rest!

PLEASE SEND US ANY INFO YOU HAVE ABOUT NAZI SKINHEADS AND OTHER RACISTS SO OUR DATABASE CAN STAY CURRENT.

Anti-Racist Hotline: 415-330-5363 Use it!

John Brown Anti-Klan Committee, 220-9th St.#443, San Francisco, CA 94103

Scene reports

DEUS EX MACINA: This is the most known and most professional band. They have an original sound and great lyrics in English. Their first LP is out now and it's very good. The only problem is that it's very expensive. I don't have their address so write to me.

Finally watch out for a non-profit Greek compilation LP that will be collectively released by the participating bands by this summer. It will contain trax by: NEGATIVTE STANCE, FORGOTTEN PROPHECY, INDUSTRIAL SUICIDE, NAUSEA, TAR & FEATHERS, TOTALLY AGAINST, COUNTDOWN, PANIC and CHAOTIC END.

Zines/publications: On the zine front now, we have a dozen or more good publications, as well as a plethora of utterly boring, short on brain cells and-most of the times exorbitantly expensive metal zines (whose contents from time to time include a few worthwhile bands) which I won't bother to further slag-off. On with the goodies (in alphabetical order-coz this way mine gets presented first!). So: Actions of Rebirth put its 3rd issue out in March. It's in English (by the way it is the only Greek zine written in English) and it contains mainly articles about political (fascism in the UK) and cultural (cyberpunk) and social, as well as a few interviews. I like to think it's the 'thinking man's fanzine' and that is probably why I sell so few copies in Greece!!

Anihti Poli (Open City) is the longest running Greek zine, member of the Underground Press Syndicate. Having put out 24 issues, most of which were profesionally printed, it efficiently carries on its interdimensional trip through the uncharted vistas of knowledge. Each colorful issue has lots of articles on both political and cultural subjects as well as a small update on the Greek scene with news and reviews. Open-mindedness and variety make this a must.

Merlin's Music Box: This is a printed, full color mag, and though it seems like a professional job, the spirit lives on...it covers all the alternative scenes. Expensive but a must. Write to: Yiannis/ Argiroupoleos 27/ 11171 Athens.

Vrania (Dirt) is another long-running zine with a mostly musical content this time. They cover a wide spectrum of musical styles but punk/hardcore is never missing from their pages. They also do a distro.

Ilectriko Maheri (Electric Knife) is every madman's fave zine. Its articles are dealing with cinema of the fantastic and certain sci-fi writers like J.G. Ballard, while its photos, fiction and art possess a sick sense of humor and generate a disturbing aura of uneasiness. One or two interviews with Greek bands can be found in every issue. It's enough reason to start learning Greek!

To Ktinos! (The Beast!) is Electric Knife's cousin. A bit more musical in content but equally daring and artistic it has been going for about 5-6 years having achieved cult status long ago.

Kolofilada (Arserag) is a punk/hardcore zine full of interviews and interesting articles. Always critical and to the point. Issue #6 should be out in April and you Greek-o-philes would better check it out.

Nea Poria (New Way) is an intelligent Straight Edge zine (yes, there is such a thing). Original articles, a bit mainstream interviews (not due to the questions coz they're good) and lots of honest reviews make this zine a winner. Issue #3, which should be out by June, is sure to be a definite improvement.

Papari (Bollock) is another cult hardcore zine. In its 9 issues so far it has proved to be exactly what was missing from the Greek scene (i.e. mixture of politics, music, humour and art at the right amount and given through a personal aproach). Worth selling your body for a copy.

Rolling Under has put out 22 issues so far and though they've become too mainstream lately they never forget the underground Greek scene. Slick paper, oversized format, and an (expected) high price. I'm curious to see which direction this will go but I have a bad feeling about it I'm afraid.

Saturnalia is a newborn zine with such a varied 1st issue that you're bound to find something interesting in it. There are bits on cinema, theatre, poetry, music as well as fiction, graphics and reviews. A goodie for sure.

Screaming For A Change started out nice but ended as a rather hilarious and oftenly naive mixture of punk music and born again Christian propaganda. If you tear the Christian drivel out, you get a good but small punk zine.

Stress is a good zine from Levadia city. It is full of interviews of Greek bands—not only hardcore/punk, but also new wave, rock, heavy and thrash metal-plus interesting articles and reviews. Nice and simple.

T.V.Eye is a newsheet that comes out every two months with lots of news and reviews on both the Greek and the international scene. Good, critical and cheap.

There are also some political publications like Pirates of the Half Moon, The Printer's Demon, Anarchy, Anarchic Theorissis, Post, Out Law etc. They're the voice of the squatting and the anarchist movement. The majority of them display a rather sizeable and unforgivable amount of superficial critique and one-track mindedness. Out of the afforementioned I'd say that the first one is the more respectable one and it's frequent and up-to-date too.

Addresses: ACTIONS OF REBIRTH/ Bill/ Apostolopoulou 56/ Halandri 15231/ Athens ($2, include airmail, or a trade will do the trick). OPEN CITY/ PO BoX 20037/ 11810 Athens. DIRT/ PO Box 9/ 50200 Ptolemaida. ELECTRIC KNIFE/SATURNALIA: PO Box 108/ Hania 73110/ Crete. Also maker of comp. tapes, and blasphemous art zines like BarB-Q For News Agents. THE BEAST/ PO Box 30653/ 10033 Athens. ARSERAG/ Sakis/ Avdiron 35-10443 Sepolia. NEW WAY/ Spiros/ Filotheou 9/11/ 11364 Athens. BOLLOCK/ Alex/ Iras 3A/ 14565 Athens. ROLLIN UNDER/ Box 17590/ 54009 Thessaloniki. Check out their enormous distro list. TV EYE/ PO Box 17562/ 54009 Thessaloniki. STRESS/ Makropoulos John/ Prosilio Livadias/ 32100 Viotia.

For gigs in Greece, or any other information, tapes, records etc, write to Bullocks' address, or to Actions of Rebirth address. Cheerio! Alex and Bill.

In two issues of MRR, one from last summer and one from February this year, I have read scene reports about Czecho-Slovakia and I was really disappointed with it. There was not a word about our Slovakian scene, only "most problems are with nationalists in Slovakia." Czecho-Slovakia is a federation of two states: Czechia, 10 mil. inhabitants, and Slovakia, 5 mil. Sure, we have

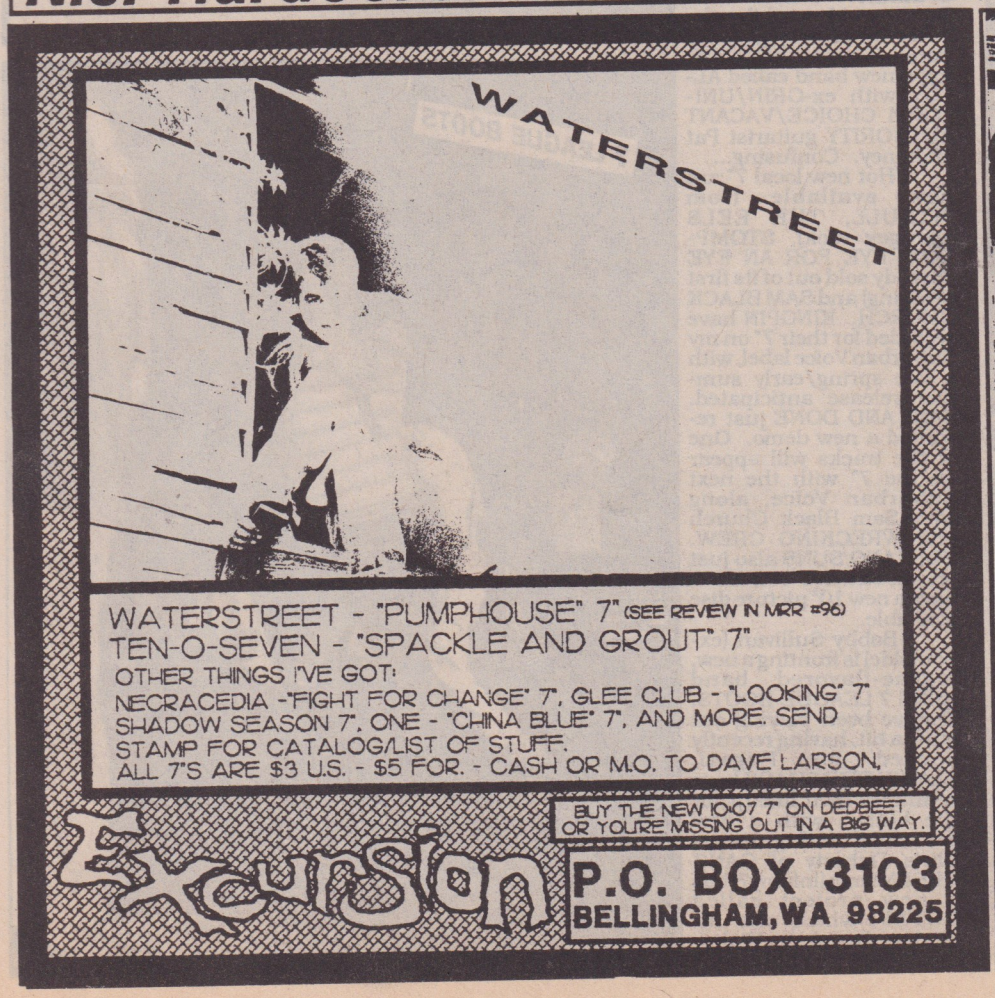
★ glycine max
long beach crusties
7" ep out soon

☆ lintfit #1 with things i stole comp.
-cringer, christ on a crutch, lupo, libido boyz
$4-U.S.
$5- other
nearly sold out!

new concrete sox ☆
7" - $2.50 U.S.
$3.50 other

★ lintfit #2 out some-day soon...
interviews w/ Again, Hate Times Nine; AIDS info; stuff from various East Bay punx & some mass. guy!

m.o's/checks to:
☆ DISASTER PRODUCTIONS
POB 460346
SF., CA 94146 U$A



here a lot of troubles with nationalists who want to be completely independent from Czechs, we also have a lot of economic problems on account of crossing from socialism to capitalism, prices are rising fast, also number of unemployed people, but all these problems are not so important because it is outweighed by the main thing which is freedom. Only now after revolution we are free, now we can say what we want, do what we want, sing what we want, we don't have to go to army service and we can travel where we want. So we travel mostly to Vienna where we can see western bands about which we can only dream during commies government.

Capitol of Slovakia is Bratislava, half. mil., which is only one hour far from Vienna, Austria. From Bratislava come also almost all punk bands. Some good alternative bands come also from west Slovakia, most known with one album out, are BEZ LADU A SKLADU, Without Order. But the east part of the country, with common frontier with USSR, is wild village country where only earlier this year the first punk gigs happened.

In November of last year the first punk album in history of Slovakia came out. It is Potopa, (the Flood), from the oldest, started back in 1980, and most known Slovak punk band ZONA A, (Zone A). The band played classic melodic punk and they have played also in Austria, Switzerland, and Italy. They are also included with 2 songs on a compilation Punks not Dead (what an original title!), which came out in March. After 5 years of silence have 2 years ago reactivated EXTIP, whose album is a mixture between the Exploited and the Ramones, and will be out in April. Their guitarist is playing also in a pop punk band called SLOBODNA EUROPA, (Free Europe), On Punks Not Dead are DAVOVA PSYCHOZA, (Mob Psychosis), too. They are melodic and fast. One skinhead nationalist band is also here, their name is KRATKY PROCES, (Short Process), skinhead movement is growing here, but with not much troubles between punks and skins, because both hate communism after living in its reality. Hardcore is not so popular here like classic punk, but count of fans is growing. Only one H.C. band MLADE ROZLETY, (Young Fly), is known here, they want to sound like Dead Kennedys. Anarcho punx, Crass like LORD ALEX are now departed, after two members went to ZONA A.

Three addresses at the end:
PUNKTUM, organizers of concerts: Bohus Zolvik, Salviova 38, 821 01, Bratislava, C.S.F.R. SLOBODNA EUROPA and EXTIP: Svetozar Korbel, Szaboova 17, 811 07, Bratislava, C.S.F.R.

ZONA A, in this band I sing and if anybody is interested in our album, I will gladly exchange it for any punk album from the world, English translations of our lyrics are enclosed, bye,
Peter Schredl/ Gorazdova 28/ 811 04 Bratislava/ C.S.F.R.

BOSTON

Spring at last...the older I get, the less tolerance I have for these cold New England winters. At least we didn't have too much snow, this year. As spring blooms, so does Boston's musical environment. Not that it was hibernating, but there seem to be a lot of new bands developing, recording, playing out, etc...

Curtis from Taang has opened a record store in Harvard Square called The Kids Will Have Their Say. I haven't had a chance to check it out, yet, but the store specializes in punk and hardcore and, in addition to all the Taang stuff, there are lots of collectible, out of print records, as well. The newest Taang release is a brand new FREEZE 7", Bloodlights. Yes, indeed, it looks as though the band is back together and plan to play some shows, locally, in the not-too-distant future. A LYRES' 7" is also due, although some legalities still need to be worked out. Also coming soon is the SEKA album, Poison Idea and DYS reissues and an SS DECONTROL compilation.

SLAPSHOT just returned from a European tour, which went really well, according to Choke. The MIGHTY MIGHTY BOSSTONES just did a commercial for Converse sneakers, believe it or not, as well as a video for "Devils' Night Out."

Remember last time I mentioned that Kenny Chambers (ex-MOVING TARGETS) had started a new band. Well, it has a name, now and it's—MOVING TARGETS. The band includes ex-JONES VERY bassist Jeff Goddard and drummer Jamie Van Bramer. Meanwhile, the other Jones Very guy, Vic Bondi, is supposedly starting a new band called ALLOY with ex-GRIN/UNIFORM CHOICE/VACANT AUTHORITY guitarist Pat Mahoney. Confusing...

Hot new local 7" are now available from PITBULL, THE EELS (garagey rock), STOMPBOX, EYE FOR AN EYE (already sold out of its first pressing) and SAM BLACK CHURCH. KINGPIN have recorded for their 7" on my Suburban Voice label, with a late spring/early summer release anticipated. SAID AND DONE just recorded a new demo. One of the tracks will appear on the 7" with the next Suburban Voice, along with Sam Black Church and WRECKING CREW. VOLCANO SUNS also just released a new 7". PSYCHO have a new 10" picture disc available.

Bobby Sullivan (ex-Soulside) is fronting a new, reggae-flavored band called 7 LEAGUE BOOTS. They've been playing out quite a bit, having recently opened for Fugazi. SLAUGHTER SHACK have revamped their lineup, for the better, with a new drummer and guitarist Chris Doherty of GANG GREEN fame (infamy?) has a new project called GUTNY, which also includes drummer Walter Gustafson, who has played

scene reports

with just about every band in Boston at one time or another. MAELSTROM got rid of their DJ/scratcher, already. HORDES OF MUNGO have recorded a 7" for Stanton Park Records. ONLY LIVING WITNESS have a 7" due anytime, now. THE BAGS will have a new album on that label later this year and are also having a 7" released in Italy.

A couple of local albums of note—Asparagus Tea by DRUMMING ON GLASS, which creates a dreamy, yet aggressive psychedelic tapestry and Illuminated by the 360s, pulsating, hypnotic rock, both edgy and melodic.

On the 'zine scene, Look Again just published a new issue and it's a vast improvement, both in terms of writing and aesthetics. It costs $2. 50 ppd from PO Box 1090, Hudson, NH 03051. The issue includes interviews with Wrecking Crew, Only Living Witness, Neurosis and lots more. Blowin' Chunx hope to have a new issue out before the summer. Finally, issue #30 of Suburban Voice is still available for $3.50 ppd ($5 foreign) from the address below.

More addresses: Taang, PO Box 51, Auburndale, MA 02166/Ax/ction Records, PO Box 623, Kendall Sq., Cambridge, MA 02142/Grinding Halt Records (Sam Black Church 7"), PO Box 737, Kendall Sq., Cambridge, MA 02142/Blowin' Chunx c/o Alyssa, 75 Stanton Rd., Brookline, MA 02146/Blackout Records (Eye For An Eye 7"), PO Box 544, Yonkers, NY 10710/Summit Records (Stomp Box), PO Box 995, Boston, MA 02123/Stanton Park Records, PO Box 58, Newtonville, MA 02160.

For booking info, call Sean McNally at Cringe Productions, (617)789-7985.

And for more info, abuse, recipes or to get a copy of Suburban Voice, here's my address:
Al Quint/PO Box 1605/Lynn, MA 01903

It's pretty hard to sum up the whole "scene" in New York, espcecially because there are so many different groups within the scene. A complete report is nearly impossible, as it can only be one person's point of view, and therefore can only cover a section of it. I make no claim to say that this is all that is happening in New York, and encourage anyone who can give another angle to do so.

ABC NO RIO is continually having weekly shows with local and out of town bands. It's really our only outlet and space to hold shows and it remains non-profit, volunteer run and all ages. A lot of people seem to think that there is come clique involved, but any clique that results comes simply from a steady regular group of friends that are there each week. Anyone is welcome to come down & check it out and I really don't see that anyone would be looked on as an outcast or rejected. There is always a really good atmosphere and I don't think there is ever any episodes (fights or otherwise) which have caused problems. We do stick to no racist, sexist or homophobic bands being booked. If you are interested in setting up a show contact Freddy (718)383-6522 (9-11pm) or Neil (718) 383-6522. For info on the shows happening there, call (212) 673-2743. There is also a mailing list, if you are intersted in being on that, write to the address at the end of the report.

Squat or Rot is another thing that does a great deal in holding things together here by doing a distribution of records, zines etc. Plus putting out 7" of local bands & doing benefit shows. Neil and Ralphy have been working on this together for a couple years but have now split into two groups. Ralphy is keeping the Squat or Rot name and kind of going back to the initial reason for starting Squat or Rot, and will be trying to orgainze more benefit shows (the first of which took place April 20 with PUBLIC NUISANCE, CASUALTIES, DEVIATORS, JESUS CHRUST, SFA, SUMMERS EVE & THE BLANKS). The benefits are in support of the squats, usually to raise funds for the buldings. Ralphy is also doing a fanzine called Not Necessarily The News, which is put together of local scene gossip and news. Together w/ the Women's Rap Sheet, it should be expanding to include interviews and more zine stuff. For now, it's avaliable for a SASE to the new Squat or Rot address c/o Marky Lust/ 443 E 9th St/ NY, NY 10009.

Andrea has been doing some really great tattoo work on a lot of people within the scene here. If anyone is interested in getting tattoo work, whether local or if you'll be travelling into NY, you can contact her through Neil. (ABC bookings).

Neil will continue his end of Squat or Rot, the distribution, which will now be called Punk As Fuck Distribution. He's got a lot of records, zines, tapes and literature as well as cheap punk band t-shirts and patches all available through mailorder (send a SASE for a complete list) and at ABC NO R10 each week. Punk As Fuck will also be distributing all Squat or Rot and Swill Records material. The record end of it will continue under the new name of Tribal War Records. In the planning stages are 7" from Valse Triste (from Finland) and Submachine (from Pittsburgh). Plus an anti-religious 7" comp, which still needs interested bands. Any bands interested in an anti-vivisection LP should also contact Neil for an upcoming "Straight Through Soy" on Soy Records - looking for vegan, vegetarian bands only. Squat or Rot Vol 1 is still avaliable and Vol 2 which has INSURGENCE, MALACHI KRUNCH, JESUS CHRUST, APOSTATES, & YUPPICIDE is out now. Both are avaliable for $4ppd. All of the above can be contacted through the same old Squat or Rot address: PO Box 20012/ Tompkins Sq Stn/ NY, NY 10009.

Johnny V. of Public Nuisance is starting a record label called Swill Records with the help of Ralphy. They're gonna concentrate on the "drunk rock" punk bands and have

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Scene reports

pics: Chris Boarts

their first 7" comp planned with PUBLIC NUISANCE, JESUS CHRUST, DEVIATORS (formerly Nobodys Heroes), and the CASULATIES.

Now onto some bands news: The last line up of JESUS CHRUST split up, however Ralphy & bass player Steve have a new lineup (they sound pretty good, still doing most of the same songs). They've got a lot of shows late April/May. They also bave a 3 song split 7" w/ the WURST on Squat or Rot & plan to do a full single of all new material in the fall. Neil and guitar player Todd (from the last JC lineup) have started a new band called WASTED DREAM. Jim, their drummer from before, is filling in now, but they're looking for a more permanent drummer. They have a song on the upcoming ABC NO RIO 10" comp, which will be out someday... The other bands on the comp are CITIZENS ARREST, BORN AGAINST, ANTIEM, RORSCACH, HELL NO, ANIMAL CRACKERS, HUASIPUNGO. The record will also include a large booklet once it's done, probably sometime this summer.

NAUSEA have their new Cybergod 7" coming out on Allied Recordings. It should be out in May. They are in Europe for two months as of the end of April. Once they return they will be working on their second LP as well as a split with A//Solution. THE RADICTS have their first 7", "Cruel times/Rich and The Dirty" out on Polemic records originally, now on Squat or Rot, and avaliable through Punk As Fuck for $3ppd. They're working on a new LP which is expected out by summer. They're off to tour Europe too at the end of April. they will meet up with NAUSEA in Poland for a show in May.

CITIZENS ARREST have broken up, but they have an LP out now on Wardance/ Vermiform. Former members Joe & Janis have a new band HELL NO, who have a song on the ABC Comp. Darryl has started a crustcore band called TASTE THE FEAR. RORSCHACH have an LP out on Vermiform ($5ppd) and will be doing a 7" on Wardance before their tour this summer with BORN AGAINST. BORN AGAINST have a 7" out and an LP recorded which should be out before the summer tour across the whole US. We can also expect a new issue of Dear Jesus from Sam, which will have a split 7" with RORSCHACH & Neanderthal. For all Vermiform stuff write to PO Box 1145/ Cooper Stn./ NY, NY 10276.

ANIMAL CRACKERS, ABC NO RIO's own "geekcore" band, have a 7" coming out on Thrashing Mad. For more info on them or for a complete listing of comp tapes and records avaliable from Thrashing Mad send a SASE to 29 Perry St 1F/ NY, NY 10014. HUISIPUNGIO, New York's Latin American HC band, have a demo tape avaliable. Write (in English or Spanish) to Esenider/ 80-50 Baxter Ave #125/ Elmhurst NY 11373. GO! are doing an LP of all their 7"'s to date, on First Strike records, from England. They will also be repressing the first 7"ep and are working on a fourth on Forefront Records. They will be touring Europe this summer. GO! and Bullshit Monthly can both be contacted c/o Esenider at address above.

WORD MADE FLESH broke up, but their EP is still avaliable for $3ppd from Punk As Fuck. I keep hearing rumors that they may be getting back together. We'll see. SFA's album has finally come out (only, what, a year late.) on Venus Records. Their second LP is already recorded and will come out on Wreckage Records. Contact 451 W. Broadway 2N/ NY, NY 10012. SFA will also be touring Europe for 2 months starting at the end of August. NIHILISTICS are back together. AGNOSTIC FRONT are recording a new album. HELLAVATOR, with members from Word Made Flesh and Bloodsuckers From Outerspace, are doing a heavy, grungy, industrial psychadelic thing. They have a demo avaliable for $3 ppd to 532 E5 St. #1/ NY, NY10009. APOSTATES are back with a new guitar & bass player. They have a 7" coming out soon. They just recently played ABC and sounded good!! INSURGENCE have been kinda quiet lately, they have supposedly changed their style a bit, moving away from political punk rock in a new direction. HARBINGER is a new band with members from Insurgnece and Born Against. They're doing Swedish/Japanese HC/English Crust influenced stuff, and call themselves a militant class war band. Should be pretty interesting. YUPPICIDE are still around and playing out quite a bit. Their 7"ep is still avaliable on Evacuate Records. INFLATABLE CHILDREN have a 12" coming out on Evacuate. It will be distributed through Venus Records. Sam Evac is vacationing in California, so the label is on hold for now. However, mailorder will be answered and taken care of while Sam is away.

Greenearth Tapes is still doing international compilation tapes that benefit Greenpeace. Greenearth #6 is the most recent. In the works are a live split of NAUSEA and Rats Got The Rabies, plus a WASTED DREAM demo. The JESUS CHRUST/APOSTATES split live tape is still avalialbe. All tapes are $3ppd to Pedro Seabra/ 96 B Fredrich St/ Carteret, NJ 07008.

New bands to keep an eye, or ear out for: MAGGOT, who should be playing soon; PLUS SIN (some Nausea members) doing a heavy, industrial, Amebix thing, and are working on a recording.

Punx For Punx distribution is still going but with plans to expand to carry mostly all material of an anarchist denomination. Anarchist Attack is another small distribution, done by Cory. Dan is working on a new issue of his 'zine Signs of Life, which should make its annual appearence real soon. He's also working on a five tape label, the first release will be DISRUPT, which will benefit the ALF SG. Leviathan is a new zine (intv. with Born Against, Disrupt, Insurgnece, Glycine Max, Neurosis and various other material, it looks really good.) ($2ppd c/o Sean & Isa). Sean & Isa are also working on a compilation video, for their label Third Eye Video. All the above can be contacted at PO Box 365/ Canal St Stn/ NY, NY 10013-0365. (Make sure you indicate who or what it is for.)

Love & Rage continues to come out monthly w/ information on anarchist struggles

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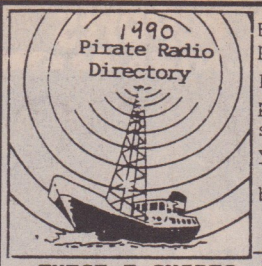

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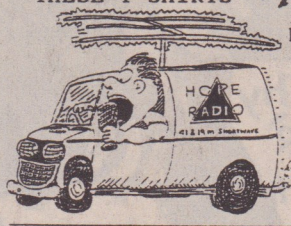

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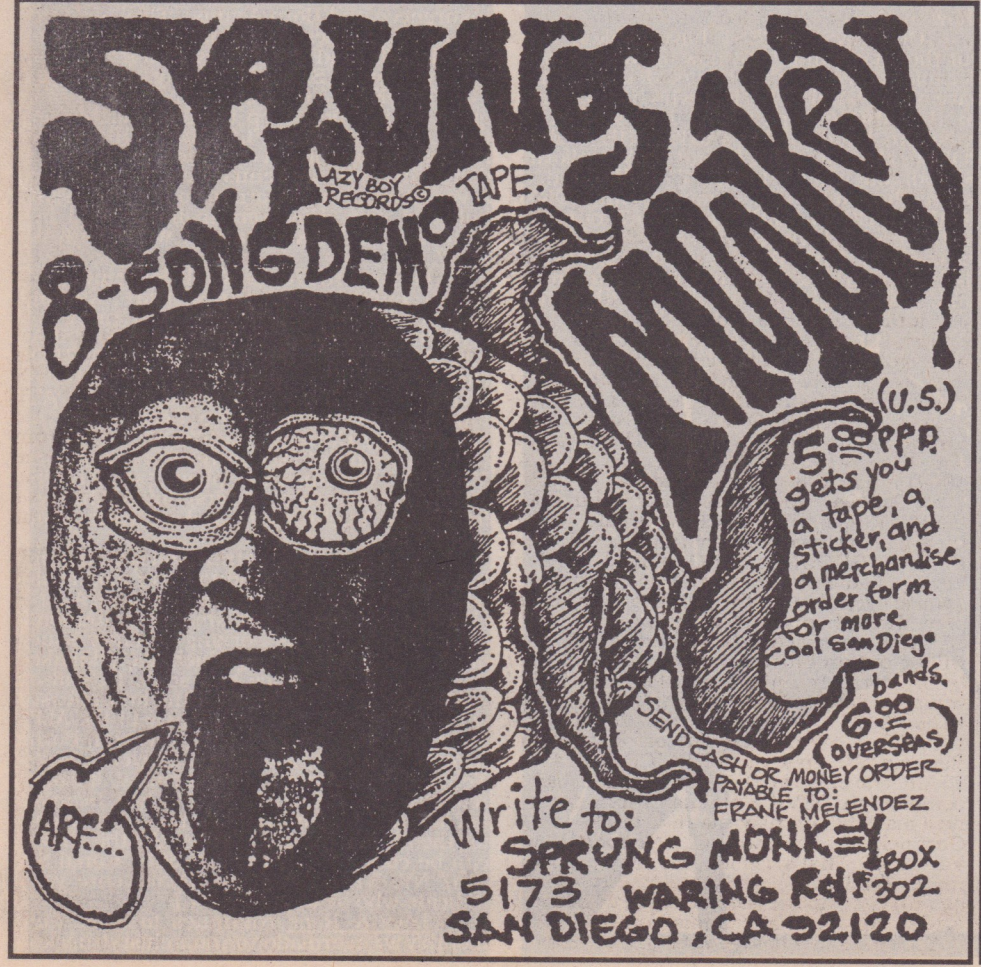

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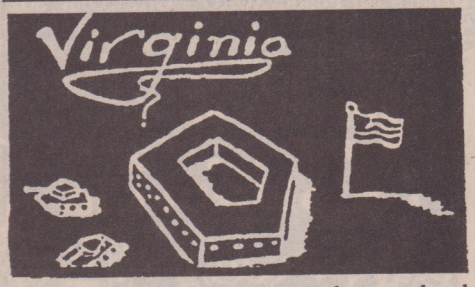
Scene reports

throughout the world. $1ppd to PO Box 3/ Prince St Stn/ NY, NY 10012. The Shadow is also available monthly covering the local squatter community. $1ppd to PO Box 20298 / Tompkins Sq Stn/ NY, NY 10009. There is also an International Solidarity Network set up to bring together forces of the squatters, by bullding strength through knowlege, communication and direct action. For further info. write PO Box 20114/ Tompkins Sq Stn/ NY, NY 10009.

NYAYF is going strong with several projects. They have an Ecomedia newletter going, based in NY, as well as an anarchist phone line. The number is (212) 925-2306. When you call, a message will come on and then to reach the AYF box you press 13 and then #. If you have a message of information to leave you can press 24 or 25 and then #. They are also working on a t-shirt to beneift mainly the mailing list, which you can get on by sending a SASE. They are also doing a stickering campaign (3 different @ oriented logos) which are avaliable, 20 for $1, with an SASE with 2 stamps. All NYAYF mail can be sent to PO Box 365/ Canal St Stn/ NY, NY 10013-0365.

And finally, my 'zine Slug & Lettuce has expanded to 4 pgs. on newsprint. The focus is on making contacts for communication, especially for DIY projects and people. In order to help this I offer free classifieds, in addition each issue has photos and lots of reviews. Each issue is avaliable for a SASE (that's a stamped envelope) to Christine/ PO Box 2067/ Peter Stuy. Stn/ NY, NY 10009.



Hi, my name is Craig, I play in a local band and put out a zine.

I'd like to tell you something about what is up in southeastern Virginia. I may not be the most knowledgable person about the scene here, but I will tell you what I know since nobody else ever does a report.

First band news: South of the Chesapeake bay in the Va. Beach area there is TOMORROW'S GONE, a straight edge h.c. band from Chesapeake that blend elements of funk, reggae, and other stuff into their sound. They recorded a demo tape of decent sound qaulity that has 8 songs and goes for 3 bucks. Write to them at: Sam Krivanec, 3361 Mourningside Dr., Chesapeake, Va. 23321 (804) 484-5860. In Va. Beach there's SPOKEN WORD, a band that has played a few shows and also recorded a demo. They are a positive h.c. band that is pretty good and the last time I saw them they played a ska song that was cool. Their demo has 4 songs and is 4 bucks, reach them at: 1037 Yardley Landing, Va, Beach, Va. 23464 (804) 467-3820. Old favorites GROG have been around for about 2 or 3 years, but I haven't heard much from them lately. I talked to John a few months ago and he said they were looking for a new guitar player. This is a band that played really good fast h.c. with intelligent lyrics, but they had the worst luck last year. Last winter they recorded a 8 song demo (which is sold out now) then got signed and recorded a 7" for camp zamma records. The record got pressed, but unfortunately the covers never got made, finally they had to sell it with paper xeroxed covers and sales weren't too good. Better luck in the future, guys. Write to them at: John 4437 Bennett Lane, Va. Beach, Va. 23462. I couldn't write this without mentioning a great band that was around here last year called DIRTBAG. Nikki from SIC PLEASURE was their singer, they were a great band that played a few shows last summer, but now a couple of the members have moved and they are history—oh well. The biggest news from Va. Beach lately has to be the news that Jeff B Broadnax, the former singer of locals FUNK JUNKIES is now the new singer for 247-Spys. Way to go Jeff! Other than this there are about 15 or so thrash metal bands from this area, I'm not really into it so I don't know all the bands but here are some of the names - GOLGATHA, DEVASTATION CATHEDRAL, AT WAR, O.T.T, REIGN OF TERROR, MORTAL JUSTICE, CHOAS, EMANON, ROAD CREW, TELAPATHIST, etc. etc. etc. The best thrash metal band around here (my opinion) is MENACE, they have recorded 2 demos the second of which has excellent sound qaulity. They were reviewed in a past issue of MRR, if you remember. The 2nd demo is 5 bucks, it's called "Brainfood" and you can write for it at this address: Roy Dunl, 3541 Faraday Lane, Va. Beach, Va. 23452 (804) 340-1170. Does BITTER ANGER still exist, anybody?

On the peninsula there are a few bands also, like TRIAL BY JURY, a band made up of former members of CUTTHROAT, REBOUND, and AS IT STANDS. They are a really good new band getting good responses at shows. They have a 6 song demo (great quality) for sale for 3 bucks to: Craig Moore, 5 Hatteras Landing Hampton, Va. 23669. Rumor has it that other ex-Rebound members are starting a band also, no name yet. I talked to Chuck not too long ago and he said that he is trying to get SKANK back together with some new members - good luck. REGRESSION is a h.c. band from Newport News that has played a few shows, sorry I got no address. FALSE SACRAMENT are a really original band that plays out a lot. They are like an Industrial/metal/noise VOIVOD type of band with a female singer, they haven't recorded anything yet (I don't think?). GROUND ZERO played at Zeal Progression's 1st show and got a good response even though the guitar player had to play through my shitty equipment. AS IT STANDS recently finished recording a 7" that will be out on Progression records hopefully before summer. I play guitar for this band, if you are interested write me at: Craig H. 1500 Hazel Ave., Chesapeake, Va. 23325. The DEVICE 7" should be out on Progression Records also this year. DEVICE and AS IT STANDS are also on the "Livin on the Edge" 7" compilation. DEVICE also has 3 song demo of new material out now that is 3 bucks to J.J. Garfinckle, 4 Cromwell Ct., Newport News, Va. 23606. That's all for band news (if there's more, like I said I don't know everything). I couldn't go into the Richmond scene because it is so big, but I have to mention that FOUR WALLS FALLING has an awesome 12" coming

out on Jade Tree Records anytime now, buy it!!

In show news, the Va. Beach Club and Photon have both decided not to do anymore h.c. shows, and the only place to play are bars, and h.c. bands don't play there so pretty much there is no place to play in Va. Beach. The beach has had potential to grow into a good scene in the past, but apathy is very contagius around here. In Hampton there is a new club called Zeal Progression that is a d.i.y. project of 5 or 6 kids. There is a concession stand inside where they sell drinks and band's demos, t-shirt's, zines, etc., but the people running it don't make any money and the door price is always low. It is a really small club , but now has a good p.a. and is always packed with positive people and only a few negative assholes. They have had bands such as FACE VALUE, STEP ASIDE, AVAIL, ENCOUNTER, WORLD'S COLLIDE, and tons of local bands. I hope they can keep this going. Any touring bands please contact: Nazy (804) 838-9364 or Justin (804) 244-3122. The address of the club is 2508 Build America Dr. Hampton, Va. 23669.

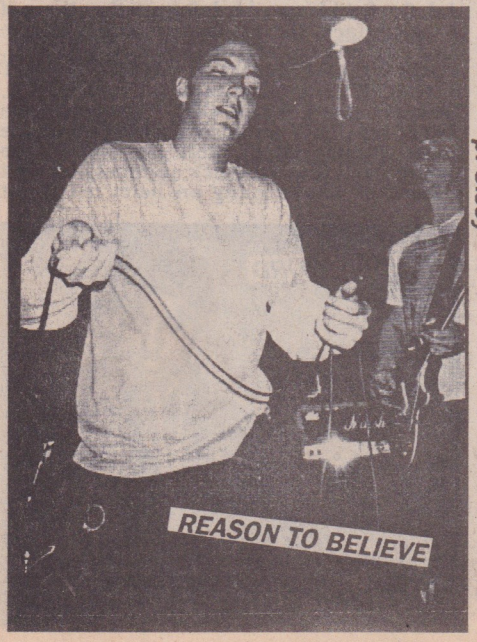
In record store news, Offbeat records went out of business, and Skinnies got busted for making bootlegs, so the only halfway good store and the only place you can get MRR is Electric Smiles in Va. Beach. There is a very, very small place down at the strip (Stonehenge), but hopefully they will grow.

As far as zines go, me and a friend do a zine called Landslide. #1 is out now and has interviews with Face Value, Pittbull, Dan O'mahoney, Step aside, Amenity, Trial by Jury, and Grog. It is $1.50 ppd. and you can write to me or to Chris Dickerson, 1409 Waterside Dr. S., Chesapeake, Va. 23320. J.J. Garfinckle may be doing another issue of Sneak Attack, the 1st issue is still available for $1.50 and has AS IT STANDS, REBOUND, FOUR WALLS FALLING, MAD DOG, And SET STRAIGHT. His address is 4 Cromwell Ct., Newport News, Va. 23606. The guys from TRAIL BY JURY are also working on a zine called Atomic Drop, more on that in the future. Well that's a quick summary of what I know of what's going on here. If I forgot

anyone it's not really forgetfulness, but being uninformed. Anyone I did leave out write to me because I plan to do this again in the future, or better yet, anyone that is more informed than I am please write a scene report in future issues. Well, until next time, goodbye from Va.

Hello there readers in MRR land, it's me grungeboy here to bring you another scene report. I only do this in a great while, so you will have to forgive me if it seems I don't know shit on what's happening in the garages these days. With all shit aside, here's what I know. The NIP DRIVERS are back together changing lineups every other week. They have been back together for about a year now, but it really didn't seem too important until now. They recorded a new 7" awhile back, so I guess it's kind of old now. Anyhow you can pick it up for $3.00 from PO Box 10383, Torrance, CA. 90505. There's rumors of them going to Europe after their new LP comes out. It also seems that No Reality Records is also re-pressing their old LPs also, for those of you that missed it the first time around. Speaking of re-unions it seems everyone and their mother is getting back together. The "original" ADOLESCENTS, SUPERFICAL LOVE aka LOST aka TSOL (original that is), SHATTERED FAITH, and THE CROWD all recently played a show together, not to mention that Rik L Rik, The WEIRDOS and AGENT ORANGE are all playing a show together in a few weeks also. Posh Boy is even back in business, and BOMP is re-releasing all the old WEIRDOS stuff again. It seems that the "old school" is trying to make its comeback. The only bands that are still alive and kicking from way back when are the ANGRY SAMOANS, and the DICKIES. TSOL cannot play under the name TSOL for fear of being sued by the "new" TSOL which contains no original members. Kind of fucked huh? LEFT INSANE recently left for tour to support ALL for their 4 month tour. LEFT INSANE will not be playing in LA due to the fact that it's a "Cruz Party" and Nemesis bands will not be admitted. Hey, just kidding Frank. As far as local bands there is not much new going except OLIVELAWN whose LP just came out, I still have yet to purchase it but from what I heard in Peanut Records it smokes. I believe local straight-edge guy Dan O'Mahoney (did I spell it right?) is fronting 411, but I could be wrong. Long Beach is out of my territory. Now that summer is comming up let me give you some places to play, Spankey's in Riverside is having hardcore shows alot, their number is (714) 683-3666, some new club opened up in Long Beach I'm not really sure what the name is but their number is (213) 435-7777. Jawbox played both those venues so you hardcore kind of people don't have to worry. Cringer and Citizen Fish recently played a party in PV that was pretty cool, some paid, most didn't. It was one of the better gigs I've been to because it wasn't in a club. BULIMIA BANQUET has recently flown to Europe to do a tour. I wish them the best of luck. Is Alan still in the IMPERAL BUTT WIZARDS? For those of you that don't know REASON TO BELIEVE broke up some time back, because they thought Reason was turning into a joke. So they broke up and are now called SENSEFIELD. They are going for more of a rock sound and are trying to avoid playing hardcore shows at all costs because they do not want to be identified as "hardcore." Another punk place to play is Raji's, they have had such hardcore bands like BULIMIA BANQUET, THE STAINS (another band that reformed), The NIP DRIVERS, along with other hardcore acts. I believe this place is still 18 and over but don't quote me. Their number is (213)469-4552. I saw a cool show there awhile back with LEFT INSANE, CLAWHAMMER, POP DEFECT, and SPIDERBABY. One last place you might want to try is Sonic Records, they have bands play on the weekends sometimes. Such bands as DC-3, LEFT INSANE, G-WHIZ, SOUNDGARDEN, and NIRVANA have all played there for free, right Curtis? I'm not sure what their number is at the moment but check out their ads in Flipside and MRR for an info number. I could go on but I won't. That's All Folks. XOXO - Grungeboy 3022 Softwind, Torrance, CA 90505. If you feel like sending me free stuff or a letter, I just might return the favor. Over and out, Chief.

p: Julia Wong



p: Sissy

p: Sissy

Since this is my version of a scene report I'm going to call it a shit report. Shit is exactly what's going to be in these wore, shit, because you are shit and shit is all you will be able to understand. If I leave out anything that someone deems important, fuck you! I've been on speed since I saw Tim Yo at the West Oakland party, and I can't remember any-

thing that has happened since.

3 or 4 weeks ago there was a party at the Warehaus on 61st. The show was fukt. Then it turned into shit. "Drunkly" got fuct as usual and started smashing fucking heads. He grabbed a buy in a band called THE SCREW and kicked his ass. The problem was dreadlocks. The solution was a quick trip down a flight of steps. But the guy in THE SCREW was cool se we, the united puke, dragged fuckly down the gutter.

SPITBOY is a new band. I kill them. They insist on spelling "woman" like this: "chyk." Their singer screams which is good. Plus they have guest vocalists including Bronwyn, the coffee matriarch of the bleeding damned, and Jake, "The methamphetamine consuming village idot."

I must now pause to say this. Fuck ov yuo fukn fukt shit for raeding minumum posuer shit. Ya fuckin wankers.

There's a new band from the punx triangle of north Oakland. They are called "Gut Wrenched Heaving," but they spell it like this: PAXSTON QUIGLY. They are better than BLATZ and FILTh. So what? By the way, Jim's Leathers are mended.

A band called TOTAL FUKT exists. Here is some dumb shit they say between songs: "Get the fuck out," (to audience) "you posuers don't deserve fucking shit, get the fuck out or I'll fucking piss on your face." They made a sticker which was disgusting, anti-womyn, and stupid, for real, so everyone hates them and want to ban them from Gilman Street. (Gasp!) They realize it was stupid and regret it as much as they are capable, of, according to some. Others still want to electrocute them. Regardless. They stir shit about the pit.

FILTH/BLATZ split L.P. GREEN DAY's new record. Other records: FIFTEEN. Cometbus is still coming out. Guess the rest you fuckin parasites, because the rest of the shit report is a poem.

Berkeley and Cespool Oakland
Swirling open sewere of despair
rife with vermin
Blessed is the biggest rat.
We are The Punks.
Corner liquor store in Pinole
Fight redneck
This, the final melee of the worthless
My mind is now acsending to divine status:
That of a rag which absorbs
the vicious
Excretions of the dissipated
Shit is anticipated
Fuck off.
Period.

By the way, spit beer on NUISANCE because he's a big fat asshole. But they are good. (Says Jesse) NUISANCE actually suck fuk, and so does that bleeding wanker who wrote taht above shit This ain't no poetry reading, this iz punkcs stuff. So much shit was left out, this warm 40 ouncer and my fuked intelgene is the only thingz thet will (shatter) fix ut.

GENERATOR is some new fuked band that no one has heard. GENERATOR: starring Lint, from BASIC RADIO, and Matt, from MDC. Rumour has it thut they already got signed to Epitaph Records, this iz shitz azz cuz I heard dat Epitaph have dental coverage for the bands on their labol, and that spelz trubal for the pukes. Ha! Figure that last shitement out ya posuer dredlok turdz.

Information: both BLISTER and GRINCH got record offers from Rouff Trade Germandy. These contracts include a guaranteed 2 record deal and Eropean tour. But wherez the chaos?

Gilman is still here, but, it is haunted by the ghost of geekkore past. There are warehaus parties at least twice a month. Where are these parties? At warehouses you shit!

Information II: Tour shitz.

FIFTEEN are going across America this summer. So are FILTH, MONSULA and others, who cares? NEUROSIS added a keyboard player to their line up, but don't worry, Scott cut off his hair to make up for it. P.S.- NEUROSIS and ECONOCHRIST are touring Europe this summer. How do punks afford this shit? Answer: They get signed to major lables like Lookout! Speaking of which, the guy who runs the label, "Crazy Larry" has completely lost his mind and is putting out a double album featuring local bands. For better or worse, Very Small Records is also doing the same thing. Its weird. There is a new band from Emeryville called SYSTEM SHIT. They haven't played live but their demo tape looks promising. Some of the song titles include "Fuck Bad Religion," and "Ian McKaye Heroin Blowjob," and says on the cover, "This tape will not be sent to Maximum Rock N Roll or Flipside." This band features ex members of many local well known bands.

Hey, information: Sprouse, of Leading Edge infamy, had a birthday party a couple weeks ago. Me, East Bay Eric and other all did fat rail of methamphetamine and crashed the party. The party was full of fucking disco wankers. Sprouse was the punkest fuck there. Me and the punx killed the hosers, gave Sprouse 12 "No More Mr. Nice Guy" records (ATTITUDE ADJUSTMENT) and then took off.

BLISTER put out a 7" on some lable from S.F. It's pretty good ain't punk az fuck, but I dig it. Yohannon + Sprouse were spotted at a gig. To bad ya West Bay fuks, you are on the shit bits. Eric Yee sex that Lookout! Records is #1 on the East Bay hit list. @-Hed is still dumb. The speed scene is pretty good, but I watch out for the orange rocky stuff. I think it's Tang orange drink. I'm getting fuked off this flat, warm budweiser, so I'm turning you back over to Jesse. Fuk offt.

The moral of the story is read Blargh, a great local zine which emasulates white male dominance.

Jesse-y-Jake

P.S. - Punx Picnic = Shit Fukt

RORSCHACH
"NEEDLEPACK" ep

RORSCHACH

WARDANCE RECORDS:

WAR ONE: CITIZENS ARREST - "A Light in the ..." ep
WAR TWO/VMFM FIVE: CITIZENS ARREST - "Colossus" lp
WAR THREE: RORSCHACH - "Needlepack" ep

Out sometime before the end of the decade:
"FUCK ROCK" - the ABC NO RIO 10" comp ...

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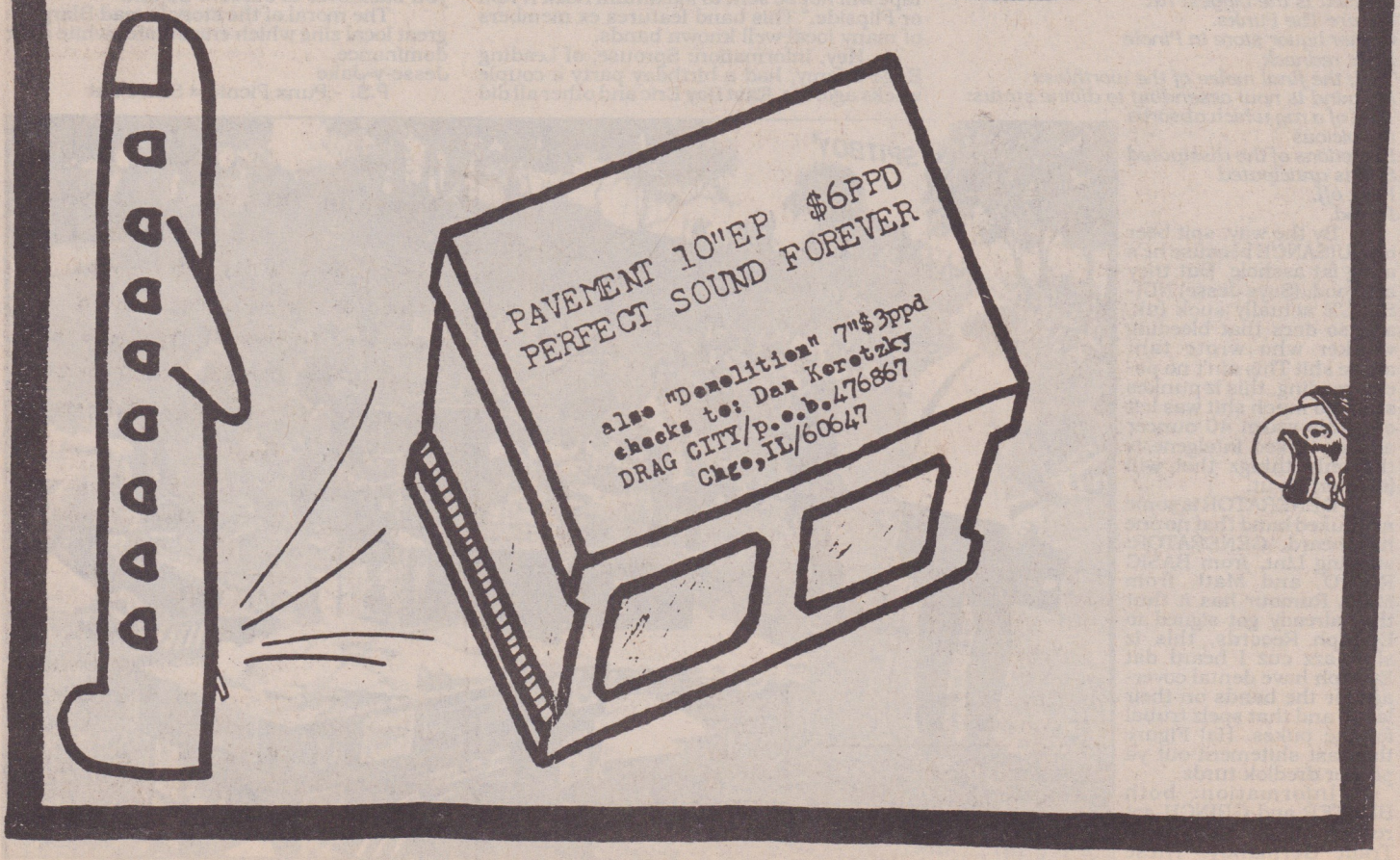

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MICHAEL STEVENSON

"Everyone's looking, or listening rather, a different way and so the band is hurtled along the road, sometimes this way, sometimes that way."

DERRICK BECKLES

"I personally can only write or sing about things that I have seen or done or that have touched me directly."

MRR: Where exactly did the name Bliss come from?

Mike: Bliss is a good name because it is open to many interpretations. I guess, though, we chose the name to show up possible differences with bands that we might play with such as Death, Crash or Repulsive Vomit or what have you. It is mainly to show that we could be somewhat different.

Sylvain: At first we wanted to call it Mega-Thrash-Death-Bliss, but it was too long.

MRR: Are there any things you feel have influenced you particularly strongly, either musically or non musically?

S: I learned to play bass listening to John Coltrane who I still admire and worship. I wanted to play bass like he plays sax. I guess I'll never get to that level but it taught me a real free approach to the instrument. I think that shows in my playing in Bliss. Everyone plays slight variations on the songs at shows. We always play the roots of the riff and change other things around, trying to take chances. It helps keep the heart of the band alive. After playing the same song 200 times a strict rendering of that song, for me, means nothing.

Derrick: I'm influenced by everything my senses will allow me to experience, though that's how we all are. I personally can only write or sing about things I have seen or done or that have touched me directly. I could write about battered women in a song but it wouldn't be true to me until I'd seen or known such a person. I can't write about what I see TV or hear on the radio. I leave that for the people who were there. It touched their soul first, not mine.

MRR: Who writes the material?

M: We all bring in riffs and beat them to death.

Colin: Stick them together, fight about it for a while until a song comes out.

MRR: So it's a process you're all involved in, as opposed to one person bringing in a completed song and saying "Here let's do this."

C: Everybody contributes their own to the song writing — obviously we each take care of our own instruments, but the arrangement is usually a group effort. It is often a slow and painful process, because everyone has so many different ideas and is coming from a different head space.

S: It's rare and I personally think lucky, to find such chemistry in a band. I know it wouldn't be the same without the specific members. We don't really choose our sound we develop around a general idea of what we don't want to do. Without imposing a sound upon yourself you have to be a bit self conscious and aware of the history of music, how other bands sound, what has been done already and so on. Too many bands sound the same; they don't bring anything exciting. You can't be satisfied with regurgitated ideas. In many ways, as a band, we pass from the individual sounds of the people and melt into a Bliss sound. Those little breaks, and the D part.

M: That's right, the infamous D part. Coming from different backgrounds as we all do, everybody in some way is compromising their vision of the band, if you will. I don't think this is a bad thing; the compromise achieves some truly marvelous results. Every band has to compromise to a certain extent, just in some bands the compromise is much smaller because the individuals visions are much closer to each other. In Bliss, everyone's looking, or listening rather, a different way and so the band is hurtled along the road, sometimes this way, sometimes that way.

C: I think we want to break barriers and influence the way our genre of music is developing. Musically, it's about trying to do something unusual, something as different and as creative as possible, while maintaining some sort of musical value, legitimacy. We're still trying to invent our own sound — it isn't finished yet.

MRR: And lyrically, while there's the same force and energy, it seems more like ideas being presented and criticisms being made. Do you strive to actively involve the audience in solutions, or are you more interested in showing them what's wrong?

D: I don't think Bliss has any definite mission in mind. We don't preach, we don't want people to think just as we do. In fact, I'm not even sure we've ever agreed on more than four things so we couldn't begin to have a mission to convert people even if we wanted to. I feel that most bands that preach are already preaching to the converted anyway. But on the other hand, at least they believe in what they are doing.

S: You know, the structure of the music is as much a statement as what the lyrics are saying. Music works in either of two ways whatever its form. Most music the instant you hear it, it becomes familiar and then it's too late. This is what I call the first way. This kind of music works with recognition; you can identify with it. You know exactly what it's all about, where it's going, what's going to happen and it makes you feel smart and powerful. For me, though, it's an insult to intelligence and to the senses. The other kind of music is one that functions like a Bergman movie — it excites your senses, it grabs you but you don't really know why but you feel so empowered and have the impression that something is really happening, something real not just melodies that you recognize with your head but structures that challenge you're conceptions, your whole body. This second form provokes a shift in position be-

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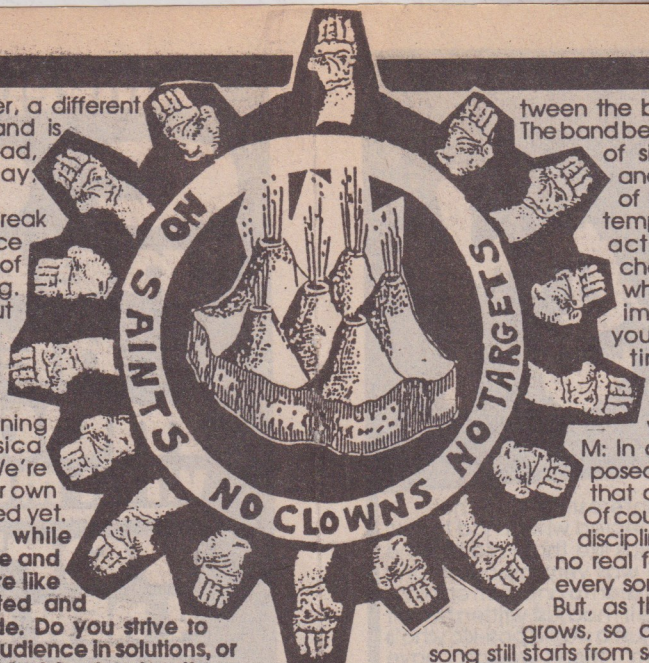

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M: In a sense, the band imposed a taboo on itself in that anything can be tried. Of course this is a very difficult discipline to follow, there are no real formulas to follow and every song starts from scratch. But, as the musical awareness grows, so does the music. Every song still starts from scratch but the starting point is always changing.

MRR: Your band doesn't address direct political issues anymore. Do you feel you have tamed down?

S: No, not at all. There is a logical progression to all this. Hardcore was a way of saying no, a refusal, a way of identifying what's wrong with the world or a refusal to live with dictated boundaries. From that point what do we do? When those things are identified it's time to go one step further and apply all of those thoughts to the world. Make a life that keeps out all those things that alienate you from your body and your creativity.
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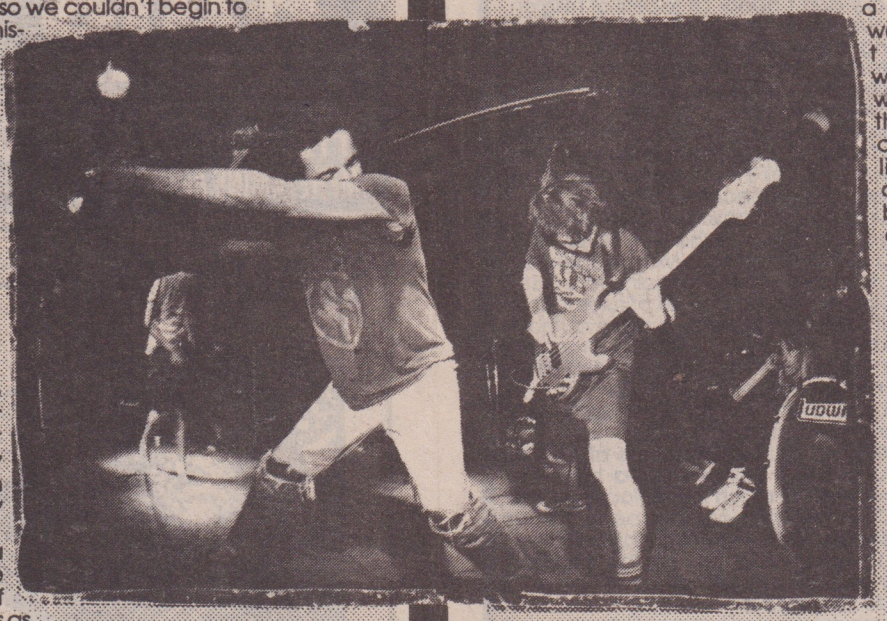

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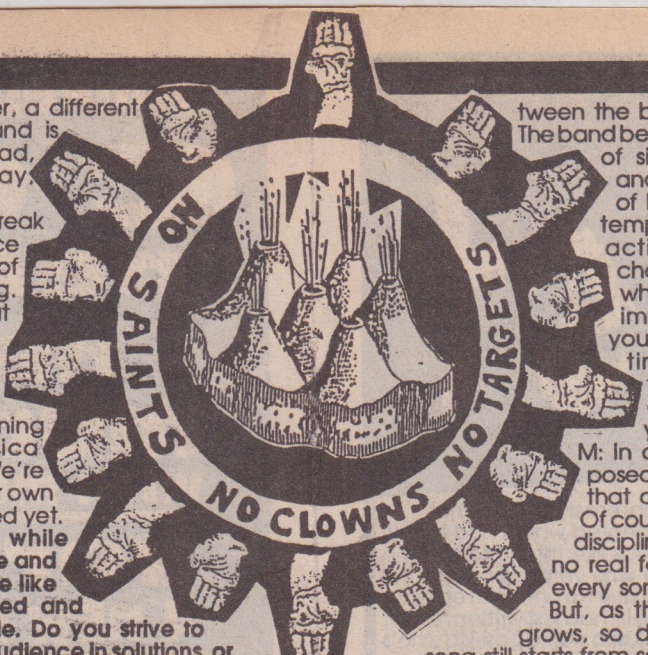

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MRR: You seem to have more optimism about you, or you co of optimism, more than most ba manage to do.

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D: It is too easy to point fingers people down. We try not to do just show people what we're c

M: In a way, everything we do tial. It stands on its own. An sarcastic and destructive nee for that sarcasm or a target struction. It is always something to something else. I think we try of that.

MRR: Do you give a lot of impo aware a band is in relation to around it?

S: In a way it's really important aware of their cultural impact. are totally unaware of what th context of their local scene, their country, the world. Take for example. They are really in change something, you know female band, popular every could really change something they wear mini skirts and bra attract a wider audience, ma men. It's the old seduction gam you've got the Lunachicks, an don't seem to play that game

M: But at the same time you become too self conscious. It aware of what you are and wh around you, but if you dwell o ness and not on the band and t lose the music. You may beco everything but the music will p

MRR: Performance is obviously with Bliss. What do you do to show? When we go and see a B we see is an incredibly energe which obviously takes a lot of

M: Well, we practice a lot.

C: Doing a show, all we can d on stage and let things happen best way we come across b happening at the moment — t to worry about anything else so of spontaneity at work. As a also a kind of energy when y that can't be captured in pra cording.

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tween the band and the listener. The band becomes a manipulation of sings, sound, textures and the listener, instead of being passive or contemplative, becomes an active part of the exchange. This is, I guess, what learning is all about, imposing things upon yourself and trying, with time, to see through them, until they become either part of yourself or rejected.

M: In a sense, the band imposed a taboo on itself in that anything can be tried. Of course this is a very difficult discipline to follow, there are no real formulas to follow and every song starts from scratch. But, as the musical awareness grows, so does the music. Every song still starts from scratch but the starting point is always changing.

MRR: Your band doesn't address direct political issues anymore. Do you feel you have tamed down?

S: No, not at all. There is a logical progression to all this. Hardcore was a way of saying no, a refusal, a way of identifying what's wrong with the world or a refusal to live with dictated boundaries. From that point what do we do? When those things are identified it's time to go one step further and apply all of those thoughts to the world. Make a life that keeps out all those things that alienate you from your body and your creativity.

M: Also, singing about blatantly political things is both a fashion and a cop-out. A lot of people find it easy to get up in front of a band and use it as their soap box on how to change the world. You end up with cheesy lyrics and a cardboard feel from the band as a whole. You don't have to talk about specific political subjects to take a stand on something. The challenge is to have it come across despite not having cue cards and a bouncing ball so everyone can follow along.

S: The thing is lots of people live the whole punk thing and music as an esthetic without having the commitment in their life. And their music becomes just another consumer product.

M: Where are all those political bands of yesterday anyway? The only bands or people that are around from then are those that transcended the political crap and discovered more personal reasons to continue in the music.

MRR: You seem to have more of a sense of optimism about you, or you convey as sense of optimism, more than most bands in this city manage to do.

D: I think it comes from a strong will to be creative.

MRR: You manage to walk that edge so it's not sarcastic or destructive but rather something that people can build upon.

D: It is too easy to point fingers and put other people down. We try not to do that, we try to just show people what we're about.

M: In a way, everything we do is self-referential. It stands on its own. Anything that is sarcastic and destructive needs an object for that sarcasm or a target for that destruction. It is always something being done to something else. I think we try to steer clear of that.

MRR: Do you give a lot of importance to how aware a band is in relation to itself or things around it?

S: In a way it's really important for band to be aware of their cultural impact. Lots of bands are totally unaware of what they are in the context of their local scene, the politics of their country, the world. Take the Pandoras for example. They are really in a position to change something, you know, being an all female band, popular everywhere, they could really change something. But instead, they wear mini skirts and bras on stage to attract a wider audience, mainly salivating men. It's the old seduction game. In contrast, you've got the Lunachicks, and Scrawl who don't seem to play that game.

M: But at the same time you don't want to become too self conscious. It's good to be aware of what you are and what's going on around you, but if you dwell on that awareness and not on the band and the music, you lose the music. You may become aware of everything but the music will probably stink.

MRR: Performance is obviously the attraction with Bliss. What do you do to prepare for a show? When we go and see a Bliss show what we see is an incredibly energetic spectacle which obviously takes a lot of preparation.

M: Well, we practice a lot.

C: Doing a show, all we can do is just get up on stage and let things happen. It's really the best way we come across because it's all happening at the moment — there's no time to worry about anything else so there's a kind of spontaneity at work. As a result, there's also a kind of energy when you do a show that can't be captured in practice and recording.

S: I'm going to sound like a good Christian but there's a lot of respect for the crowd involved. We really care about doing a good show or we wouldn't be doing it. We never get on stage saying "Oh fuck, if they don't like it I don't care." Even during periods where we don't play any shows, we still practice about six times a week.

M: But if they still don't like it then we don't care.

D: We try to be part of it so that it isn't performer versus audience. Obviously it can't be on the same level, but it is more of an interaction than a presentation.

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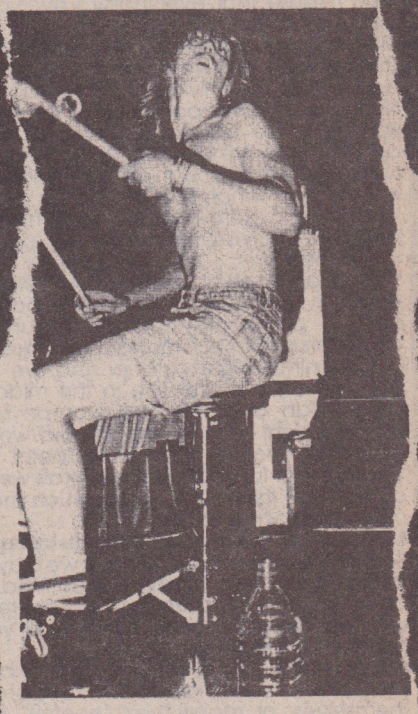
"Most music the instant you hear it, it becomes familiar and then it's too late"

COLIN BURNETT



"It's all about stretching the limit and keeping everything together, while always running the risk of slipping up."

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Born Against

Born Against
interviewed St. Patty's day 1991

MRR: So how was California?

Javier: Rad as piss.

Adam: Rad as piss, dude. It was cool. Southern California is about a million times more suburban than I thought it would be, at least Orange County which is kind of gross. But Northern California is...

John: A wet dream of sorts.

Adam: Yeah.

Sam: After war broke out, that was the place we were going to head to if the shit hit the fan.

MRR: Were you suprised at the reception you got, considering that you're from 3,000 miles away and didn't have vinyl out for that long beforehand?

Adam: I still don't understand how a lot of people have heard of us. Because, you know, we've only sold a couple of thousand records so far. And there were a lot of people, even in California, that knew the words to our songs. I think that's testimony to the fact that there's maybe a real underground resurgence, that people are actually seeking out things that they want to listen to or people that're saying things that they're interested in hearing. And that they're not just picking up the newest crud release that everybody's everybody's supposed to like.

MRR: Any comparisons between the politics of The Bay Area and New York?

Adam: Well, the only thing I'd bring up about Northern California politics is that it seems like you gotta be careful in that it would be dangerous to live there for your own mental health, because you might lose sight of the enemy and what you're fighting against. Everything in North California seems almost handed to you in terms of political correctness.

Sam: Yeah, it seems very cool but very safe.

Adam: In New York, no matter how politically correct a certain small community of anarchists is, it's much more wacko. Like, I was in an animal rights group and we were standing on a picket line in the middle of Manhattan and this one woman who's standing right next to me, this old woman, goes "Oh, look at that awful liberal scum wearing that fur coat! All the liberals wear fur coats!" So I think New York is much more a mixed bag of nut cases.

MRR: Define "the enemy" that you talk about.

Sam: The enemy is like that show we played in Middletown New Jersey. It was filled with about over a hundred jock hardcore kids wearing "Desert Storm" t-shirts and yellow ribbons. High evil content.

Adam: I think that a whole bunch of bands that are around today try to distance themselves, or make their "enemy" some imaginary thing or some giant abstract concept like "the system". But fuck, if those people at that show weren't our enemy then no one is.

Sam: It was just our good luck that they were all to stupid to realize that what we were saying was a direct fuck you.

Adam: Yeah, we wouldn't have come home with a van.

MRR: Is your goal to drive them away from your shows or to convert them?

Adam: No, it wouldn't be any fun if we drove them away. I don't want to speak for everyone, but it wouldn't be any fun if we converted them all and if we drove them all away then we wouldn't get paid for any of our shows.

MRR: Well do you think that that kind of audience is more effective for you to get your message across to - the 'converted' audience like ABC No Rio or the 'nonconveted' audience at places like that pizza place?

Adam: Auhhh...

Sam: This kid came up to me at the end of that particular show and he was wearing a flight jacket with a yellow ribbon, and an "I support Desert Storm" button, and he had a big grin and he shook my hand and said "great set man!". At first I was really pissed at myself that I had taken part in that night's entertainment for a bunch of rednecks...

Adam's rear end: Bbbpppppptttttttttt.

Sam: ...thank you. But uh, I was really pissed at myself that I apparently hadn't said the right things. The more I thought about it, however, if that person goes and buys our record and digests the lyrics and what we're trying to get across with our graphics then I guess we've done good. If one person at that show was in even the slightest way inspired by us to destroy their Desert Storm paraphenalia then that would be a good thing. A lot of people have accused us of "preaching to the converted", but hardcore 1991 is as boring, conservative and limp as top 40.

MRR: Why was there such long wait before you got vinyl out?

Adam: Because we fucked up. Because we did it like most bands - you record the music, then you sit on the music for a couple of weeks or months, then you start thinking about layout, then it takes a while to get the layout done, then it takes a while at the printers...

Javier: Then they screw up your covers.

Adam: If we do everything right with this album we're about to record then we'll have the artwork completed simultaneously with the recording.

Sam: Lots of early line-up changes as well. Members came and went for our first year. Those were fun, joyous days.

Adam: Things are much smoother now. New songs can be written in days instead of months.

MRR: It's obvious from your records that you're against Krishna. But having a stance against organized religion and having a stance against religion are two different things. What're all the band member's personal feelings about religion?

John: I harbor an intense hatred of all religions. It doesn't get much deeper than that.

Javier: I go to church every Sunday.

John: Yeah, yeah.

Javier: Because when I'm thirsty I drink the holy water.

Sam: Uh.

Javier: I crucified Jesus.

Adam: I had my eyes opened a little bit when this kid Rob, who lived in the Krishna temple and was a devotee, had a long conversation with me about it. It was interesting that he listened to and respected what I had to say. And because he was like that I did him the same courtesy. He was very important and interesting for me to listen to and form opinions on Krishna, because if I had just written him off by saying "Oh, he's just a stupid posi-kid who's a Krishna, screw him", then I wouldn't have had the benefit of talking to someone with his experiences. He told me a lot of interesting things, like how a close relative of his was dying and the Krishnas just came right out and said that it was because his relative's "soul" has done something bad in a past life. I personally don't abhor all facets of religion - on the same arm I have a tattoo of a bishop smashing a guy over the head with a cross and a tattoo of the human with the animal's head killing the animal with the human's head - a widely used Krishna graphic. Even with Christianity, something like liberation theology isn't perfect, but for peasants in Guatemala or Honduras, that's all they have to hold on to. In that case, religion becomes rebellion.

Sam: One of the reasons I think we're so opposed to religion is that we're so open minded in the first place. Maybe there is a god, but I'm sure as fuck not going to lead my life according to a narrow set of rules that tell me that I have to worship a male authority figure and pray other people's structured prayers. People call us blanket atheists all the time, which is really shallow.

John: I just prefer to ignore religion and questions of religion in general.

MRR: With the uprising of silliness at ABC No Rio, you've been criticized as a band that takes themselves much too seriously...

Adam: They must be paranoid, because Sam plays shows with quarters taped to his forehead and we're one of the sloppiest, most unprofessional pieces of shit when it comes to playing live.

Sam: There are a couple of our earlier shows at ABC where I came off as being too serious...

Adam: Ah, I hope in the future that BORN AGAINST dosen't care about what other people think about us.

Javier: We could care less.

Adam: Yeah, I mean there's silly bands at ABC No Rio and we're best friends with lots of people in the silly bands and they're best friends with us...

John:...and we badmouth each other to death.

Adam: Right. And our friendships are strong enough that it's not a big deal at all.

Sam: Because that's what it's all about, man, friendship. It's like our song "Friendship", on our album "Bonds of Togetherness"...

Javier: Stop, I'm about to cry.

MRR: One thing this band seems to do a lot of is "talk shit" about lots of other bands and people... what makes you so much better than your peers?

Adam: What makes ME better? The massive size of my schwanze.

MRR: What I'm trying to get at is what's your side of the WNYU debate between yourselves

a n d
SICK OF IT ALL?
John: Who cares?
Sam: Well worded.
Adam: Let me just give my stock answer. My stock answer is, that when we went into that "debate", ha ha, we thought that there were not only ground rules for the discussion, but that there was a common understanding of what we were discussing... what makes up hardcore, what matters to bands and what matters to people. And we couldn't have been more wrong than we were. And when it's not even understood between the two parties that're arguing that there's a common thing that they're both trying to claim... we were just on different planets.
John: The mentality of "what makes you so much better" shouldn't even have to be adDressed in the first place.
Javier: If you want to hear what happened, send a tape to Steve Martin. He'll be glad to tape it for you.
Adam: Because they won.
Sam: Yeah, they won, horay! Just like we won in Iraq!
Adam: I believe the final score was 35-13.
MRR: Your music sounds pissed off. Are you yourselves really that pissed off?
John: In our own suburban kind of way. No, uh, in comparason with a lot of people we don't really have that much to complain about.
Adam: That's a good point. That's one of the big reason I don't do drugs... because I don't have any excuse in my life to need an escape. But also, then you've also a band like RORSCHACH who are ten times more pissed off sounding than BORN AGAINST and they're like twenty times more suburban than us. So I don't really think that all that comes into play. I've met some really crazy people from suburbia and some really dull people from the ghettos.
MRR: Getting back to the ABC No Rio thing, where do you see yourselves in that whole scene?
Adam: Probably the biggest, best, most powerful band. (chuckles)
Javier: Yeah, we're worshipped there. (laughs)
Adam: No, uh, I think that people look on us, musically, much in the same way that look at CITIZENS ARREST. I think that a lot of people might think that we have good music but that we can't get our shit together live a lot of times.
Sam: Yeah, we've been disgraceful at some shows.
Adam: And our best friends in CITIZENS ARREST have been capable of being an equal disgrace.
John: Don't say that!
Adam: No, it's ok to say that! I mean, really, sometimes they've been the best band I've ever seen in my life, but they also... I mean, when we went up to Canada they were almost as bad as us.
Javier: Uhhhlll.
Sam: I've NEVER seen a band as bad as we were that day. That was one of the worst sets I've ever seen.
Javier: We're a neat little package.
MRR: When you all played at Gilman Street, Sam said some stuff on stage before playing about how "the medium is the message". But as soon as you started playing, no one could make out a single lyric Sam was screaming. Explain this.
Adam: That's silly. That's not "the medium is the message", that's "The message is the message". "Medium is the message" means - not to be redundant - doing it yourself, putting out your own records, booking your own tour, being involved in all the workings of your own band. There are so many bands out there that have totally important messages that you can't understand the words to. Even FUGAZI...
Javier: (wince)
Adam:... even FUGAZI, who I think have a whole lot to say, you know, when they're up there screaming it doesn't mean that they don't have a message. That's why you have lyric sheets.
Sam: The medium is ugly music. Music that most hardcore bands, and I'm using hardcore in quotes, don't want to play anymore.
Adam: I don't think that there really are many hardcore bands anymore.
John: Our music is there for anybody who wants it, but it's presented on our own terms.
MRR: There's a big show coming up in New York where several hardcore bands are playing with BOOGIE DOWN PRODUCTIONS. Would you play a bill like that if offered?
Adam: I think we'd be full of shit if we said that we wouldn't. I'd just want to make sure that if we were ever offered anything like that, that it was on our own terms, that the door price was low, things like that.
Sam: Na, I think it

s o u n d s
like bullshit. Sounds
like a *concert*, not a show.
John: As far as promoting your band, it's important to use the mainstream to your advantage.
Sam: Yeah, alright that's true. I have nothing against the concept of playing a show with a mainstream act like BDP, I would just want to make sure that it didn't turn into a staged, preplanned event where the bands were seperated from the audience. And that tends to be what happens when you involve larger acts like that. That's all. A lot of this just depends on the conduct of the bands, whether or not they let themselves get used like that.
MRR: Future plans?
John: Tour until we can't tour any more.
Javier: We're gonna play the Grand Canyon.
John: We want to play places called Tal's Dart Bar.
Adam: I think we're gonna break up after the tour.
Javier: So our records can go up in value.
MRR: Anything else?
Javier: Eat lots of beef.
Sam: Eat beef, read Sports Illustrated, beat up flag burners, watch "Married with Children" because it's a really funny, intelligent show...
Adam: And remember, vote! Because your vote counts.

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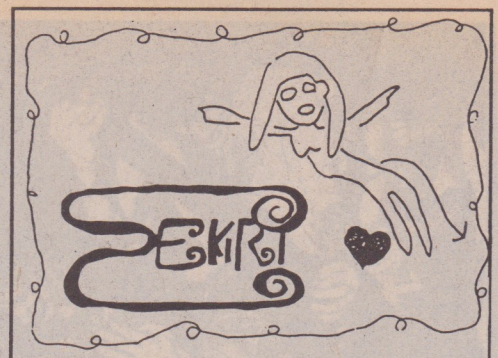

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POJAT interview by Nick Anarchie with Mikka Soderhonm lead vocalist and guitar. Pojat are a great punk rock band from Tampere, a city about 200 Kilometers north of Helsinki. They are very popular in Finland but are probably unknown outside of Scandi-navia so I decided to do an interview with them so that all your MRR readers can be informed about this cool band. I highly recommend ordering their album, all you fans of 77 punk will love it.

MRR: Names, ages, instruments played?
Pojat: Manu Ojanen 30, drums. Jussi Santalahti, 26, bass and vocals. Mikko Holmstrom, 30, guitar. Miika Soderholm, 30, vocals and guitar.

MRR: Have any members been in other bands?
Pojat: Yes, Mikko and me were in a punk band in the late seventies called YPO-VIIS which is now considered some kind of legend (ha, ha). Many was also in a legendary punk band back in the old days that was called HELLHOUND. Jussi was in a band called MUR MURR which played English garage/pop music. I joined the band for a while back in 1988 or something. It broke up shortly after that. In between there were some bands, but nothing to mention.

MRR: How long has POJAT been together?
Pojat: The band was put together in the spring of 89, in March I think.

MRR: What bands have influenced you?
Pojat: Many bands: The Ramones (number one forever), the Boys, AC-DC, Joan Jett (I can't help loving her), some Swedish punk bands (!!?) and many more.

MRR: What do you think of the Finnish scene?
Pojat: Boring, there are some good bands like Ne Luumaet and Luonteri Surf, but the mainstreambands are just dull and full of shit.

MRR: What records have you released?
Pojat: Just one LP. Ther's also an EP which is half Pojat and half Luonteri Surf but the tracks are from our ablums so I guess it doesn't count. It's sort of a promotion record.

MRR: Where can people buy them and for how much?
Pojat: From ordinary record stores for ordinary prices, except if you but them at some of our gigs. Then you get it a bit cheaper. You can also order by mail and the address is: Ayshire Records, 51760 Nuutilanmake, Finland, Pojat and Luonteri Surf LPs and t-shirts, 50 Finn marks cheap each. Be exotic, buy, buy, buy!

MRR: You seem to be a punk band, what do you think of hardcore?
Pojat: I don't know about punk nowadays, I'd call it just fast rock and roll. Hardcore is a little bit too fast for me but I guess it's ok.

MRR: How would you describe Finland to people that have never been here?
Pojat: Finland, cold in the winter, warm in the Summer. People are nice and friendly and foreigners are either immediately kicked out of the country of locked up in a sauna.

MRR: You sound a lot like the Ramones...
Pojat: If you play fast rock n roll/pop songs and avoid playing stupid guitar solos you end up sounding like the Ramones. (maybe the fact that I've been a Ramones fan for almost 15 years has also something to do with it).

MRR: Should Finland join the EEC in 1992?
Pojat: Oh shit. Tosic Avenger, all the Marx Brothers stuff, Repo Man, Blue Velvet, Barfly (because of Charles Bukowski, not because of Mickey Rourke), the Blob, Texas Chainsaw Massacre, Mad Max, and so on. And Plan 9 from outer space of course.

MRR: What is the last book you read?
Pojat: John Waters, Shock Value.

MRR: What do you think of anarchism?
Pojat: I don't know, sounds suspicious. I think Johhnny Rotten meant that music was boring, it needed anarchism, not the society.

MRR: What do you think of vegetarianism?
Pojat: I don't believe in it. Humans are made to eat meat.

MRR: What future plans do you have for Pojat?
Pojat: Play a lot of gigs, make more records and have fun.

MRR: Pojat means the boys in Finnish and you play the Boy's song "The First Time"...
Pojat: It's just a good song and it's also a laugh when some 30 year old guys sing "It's My First Time!"

MRR: Are you trying to be Finnish Ramones or a Finnish Boys?
Pojat: No, we are tryingto be a Finnish Pojat. I mean, we are making our own songs the connection between the Ramones and the Boys and us is more in the attitude of playing the songs. We are not copying anybody, we just think that this is the right way to do our stuff.

MRR: What are the best and ythe worst things about Finland?
Pojat: The best thing about Finland is the nature and the people and the animals and the worst thing is that you have to be a millionare or dedicate your life to pay back a bank loan if you want to bur a home of your own.

MRR: Should hash/marijuana be legal?
Pojat: Well, I don't like hash or marijuana myself but I think it's much less dangerous than alcohol (which I like), so why not? Legalize it!

MRR: What are your political beliefs, if any?
Pojat? I think I believe in democracy and saving the nature, communism has proved itself wrong. Maybe we don't have any political opinions to mention.

MRR: Why are there so many drunks in Finland?
Pojat: We have a saying "alcohol makes you feel good and things seem to work out well."

MRR: What are your favorite Finnish bands?
Pojat: Luonteri Surf, Ne Luumaet, Kari Peitsamon S Kootteri, Klamydia.

MRR: What do you like best about being in a band?
Pojat: You get a good reason to drink beer and act stupid. Seriously, I like making songs and playing them.

MRR: Have you played/do you want to play outside of Finland?
Pojat: We haven't played outside of Finland but why not it might be fun. I think we should translate our songs because we sing in Finnish and play in Finnish, meaning that we have our own audience here. Abroad we would be just another lousy Ramones/Boys copy. Or maybe it would be exotic hearing a Ramones copy singing in some weird eskimo's language, who knows?

MRR: How often do you to to the sauna?
Pojat: Every week at Saturday night like every good citizen will around the world.

MRR: Any further comments or things you would like to say?
Pojat: George Michael, go home and shave. All you others, never forget you're a boy or girl at heart! Have fun and don't hurt anybody! Obey law and order! Remember to take your vitamins! Don't grow a moustache or beard! Act stupid occationally! Drink beer occasionally! Buy every Ramones record in sight! Be good now!

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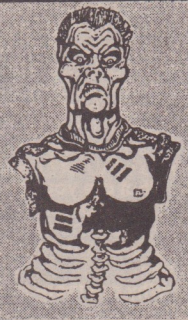

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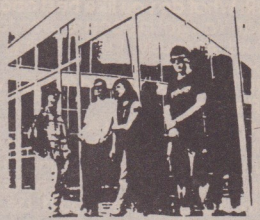

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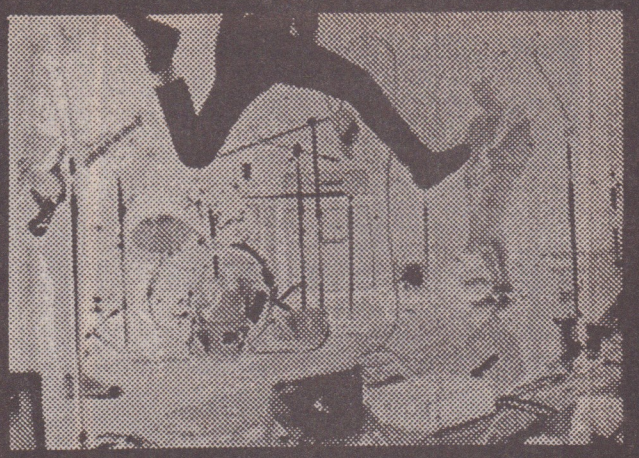
Bulwa, guitarist of one of the most popular bands in Poland - APATIA, was interviewed by Uszaty in Summer '90. It seems that they will release some vinyl soon, but you can contact them even sooner. The address is: Piotr Bielwesky, ul. Nad Potokiem 21/13, 60-639 Poznan, Poland.

Some of you may know HCP. It was the band we learned how to play in. Nevertheless, there was an EP out with 5 songs of this band, recorded in pirate conditions - illegally in Poland, and released in Switzerland. Although it had terrible quality, MRR gave it a good review thanks to Chris Dodge. 10 months later, the drummer changed sticks to guns and we changed the name to APATIA as a four-piece.

Some people associate us with the straight edge movement, though we never label ourselves as "three/four/crosses" propagators. But if it makes us "positive" in your eyes, you can call us that. If this interview gives you some info about us, it'll make us happy...



MRR: It didn't take long time after HCP split up and Bulwa and Matol started APATIA. Can you tell us what happened at that time? Has HCP any future? Where do the 2 other members come from?

Bulwa: There was no break before we formed APATIA. We thought about this kind of band, I mean me on guitar and Matol on vocals some time before. When Stiepan, HCP drummer, left, we had nothing to do but to make it come true. We found two very young men, Maciek - bass, 16 years old, Krzysiek - 17. Maciek is Stiepan's brother and probably that's why he is in APATIA now. We're very content with "our youth." Back to HCP. I think Matol, who played guitar and sung, wants to continue. He has already found new musicians and HCP plays again. I have, unfortunately, no time to work with two bands.

MRR: HCP was one of the few Polish bands who were able to release a record. How was it possible? When will the APATIA record be out? Any other plans with this label?

Bulwa: Pablo, our Swiss friend, deserves the credit for the HCP EP. Thanks to his label, Resistance Production and I.H.M. (International Hardcore Movement), we released the record which was totally impossible in 1989 communist Poland at that time. Many people in Poland helped us with it too, just like when we were looking for cheap pirate studios. The EP shows that the studio was really very pirate and the quality is even worse as we sent to Switzerland an ordinary tape. We're satisfied with what Resistance Productions did with that stuff. I'd like to keep contributing to this label, or course. APATIA record. . . the matter is progressing well. . .

MRR: Poznan is one of the biggest cities in Poland. What can you say about the HC scene in your city? Is Poznan really so "Hard Core"?

Bulwa: I think Poznan will soon become an energetic HC center for not only for Poland. We've finally gained a place for an independent cultural center and once again "good people" helped us. They inundated the city Mayor, on whom the decision depended, with letters about the necessity of organizing such a place, which together with our actions, an occupation of rooms of the communist youth organization - ZSMP, among other things, made city authorities award an adequate place for us. I'd like to thank all the people who supported us and sent letters to the Poznan Mayor, some of them were: Alternative Tentacles, MRR, The EX + De Konkurrent + Arek Marczynsky, False Prophets, Trust-Dolf, NoMeansNo, and a few others. Of course, the place is not enough. There's a group of active people, both from the HC scene and MA, Anarchist Intercity, WiP, Freedom and Peace movement, RWZ, Animal Liberation Movement, who work hard for an independent scene in Poznan. I think you're interested in gigs. Apart from many Polish bands, Stand To Fall-Austria, Snuff-U.K., Holy Guns-Italy, The Ex-Holland, Morzelpronk -Holland, Trottel-Hungary, NoMeansNo-Canada, Target of Demand-Austria, Instigators-U.K., Sink-U.K., played here. We plan more great bands like Fugazi, DOA. . .But you have to know that all those gigs were illegal, which doesn't mean unprofessional. The music scene is not all. We organize on a regular basis, other actions connected with thought exchanging. Lately, for example, anarchist synod organized by MA and WiP - 3 day long meeting/festival, finished with a HC/punk gig, a display of independent art, exhibitions, happenings, etc. There are also animal rights/ecological group activities,

MRR: Try to describe the Polish scene in a few sentences.

Bulwa: For me, it's hard to write objectively, but I'll try. Last year was certainly a big boom in the HC scene. Still, more people have started to do sensible things. But we still have no record labels, and demo tapes have limited reach. Now it's easier to get new stuff from the West, mainly the USA. News get here really fast. I think it's a good place for a commercial break, ha ha. (Some months passed after Bulwa answered these questions, and now we know that the first Polish independent LP is out on 15/01/91. For details write to Michal Halabura, ul. Wyzwolenia 103/6, 41-907 Bytom, Poland.) There's some very good zines. The most professional is in my opinion Qarq. Music - every style is represented, but it'd be good to see more professional bands playing in a Victims Family, NoMeansNo, Fugazi, Alice Donut, etc. vein. The bands that stand our are: Dezerter, SKTC, Nadzor, Kara Smierci, Ahimsa, Inkwizycja, UOM, Brudy, Armia. The Straight Edge movement is quite energetic and I think it's not touched by fascist degenerates known from some areas of the USA and Europe. Moreover, Polish HC fans are different from rest of the world. Writing about the Polish scene, I have to mention Arek Marczynski and Antena Krzyku. He's a man who brings most of the western bands through De Konkurrel. He did a lot for Polish HC, though he's a very controversial person. .

MRR: You label your zine Greencore as "HC, punk, etc" zine, but there is always some place for ecology. What can you say about ecological activities in Poland? What did you think of the Earth Day 1990 celebrations?

Bulwa: Earth Day found us gigging in Czechoslovakia, and that was the reason why we were only passive organizers of the celebration. I think money used for this "action for show" could be spent, for example, on building sewage cleaners. We still lack them in Poland. The only good thing is that those actions gave much propaganda to the topic of nature and the environment, which are very degraded in Poland. Nature dies in our eyes. And society doesn't care about degradation of Polish nature. These facts make us obligated to write about ecology in Greencore.

MRR: HCP played an anti-abortion song. Don't you think it's not men's cup of tea? What's your opinion of the anti-abortion law that our parliament tried to force?

Bulwa: My opinion is that as a male, I cannot be reliable on this matter. I can say, that if I was a woman, I'd never kill my child. But again, I can't condemn every woman who did it, because there are different reasons for abortions. I condemn killing for making one's life easier, and that's what that song was about. The anti-abortion law is a stupid idea and will have disastrous effects. If a mother can't estimate her baby's life, there's no sense in making her have a child birth. I don't know if you understand what I mean. I am not against abortion, only against stupidity and making your life easier at any cost-the cost of death. To make everything clearer, I accept abortion caused by rape, or when delivery is dangerous for a mother's life, or when there is no real chance to guarantee the mother and child's financially surviving.

MRR: Tell us something about a song called "You drink tea, 'cause you're weak." There was a song by the first Polish SE band - UOM, called "You drink vodka, 'cause you're weak." Do you think straight edge really goes too far in Poland? Are you drug and vodka addicts?

Bulwa: I've already talked about SE in Poland. Let me quote an expert singer of straight edge, Uszaty from the band Inkwizycja, how he described the problem of alcoholism in Poland in one interview, "Hitler said, 4 liters of alcohol per head in Poland and the Polish problem stops to exist. He meant the plan of the holocaust of Polish nation during World War II. Now, there's much more than 12 liters per head." The song about tea is a humoristic treating of this problem. We've finished to play it already, when one of the forerunners of the SE movement in Poland admitted that it was an attack on himself. We're all teetotalers. I can speak for myself, I don't smoke, I don't do drugs, I drink only a little alcohol, some beer. Anyway, does it mean anything? I could also say that I don't eat, I don't breath. It's very boring to name your "positive activities."

MRR: What does "hard-skate" mean?

Bulwa: Hard-skate? It's simply Hardcore + skateboarding. A new style that we promote. We don't wanna be worse, so we added something new to grind, noise, death, power-grunge, geekcore, whitecore, metalcore, speed, fast, jazz and another 3568 hardcore styles. Our plan is to do new stuff in a new style - "boardcore," the continuation of "hardskate."

MRR: Did you vote in the local elections? What's your opinion on the political changes in Poland? What are your views on the future?

Bulwa: No, I didn't vote during the last elections. But it doesn't mean that I am an orthodox anarchist, or something like that. I didn't vote because I didn't know the candidates at all and I didn't trust anyone to be honest. I know that those elections were one of the last steps within the so-called emending of the old system. Speaking about political changes, my impressions are mixed. From one side, it's good that the totalitarian communist government was overthrown without bloodshed, but later, sad things happened in this country. It's known that during an economic and political crisis, nationalist or fascist tendencies come into prominence. The same in Poland. The right-wing has gained big influence, with a radical, anti-Jewish campaign. We can hear opinions about the necessity of strengthening the army to protect our country and similar bullshit. I see quite alarming facts, as hiring groups of skinheads to protect the Polish Right-wing Congress. They're financed and armed by people, parties, who still more often come into prominence in running the state. When you also add the Catholic church with the moloch that makes even atheist generals go down on their knees and the leader of this church, Primate, is anti-semitic, you get a view of the state similar to the 3rd Reich after 1933. This is very simplified, of course.

MRR: What prize have you got for those who have already read this interview?

Bulwa: The one who gets to the last question first, has to write us immediately and will get one of Matol's hairs and Bulwa's breath closed in a pot.

ALL YOU CAN EAT

All You Can Eat? Who the heck are All You Can Eat? Well, they are a relatively new band from ye old S.F. They are funny. They are cool. They are a lot of things. They are going to be touring the U.S. this summer so do your part and go see them. In the meantime, to whet your appetite, feast your eyes on this interview that took place in February at their practice spot. (my apologies for the many lost phrases, but some were mumbled out of existence). Interview by Ken Coffelt.

All You Can Eat are; Danny Buzzard - Guitar, Ian Miller - Bass, Devon Morf - Vocals, Greg Penn - Drums.

MRR: Is there anything you'd like to get off your chests?
Devon: I've got about 20 or 30 hairs...
Ian: Don't flatter yourself.
Greg: I like the Melvins. I'd like to get that off my chest.

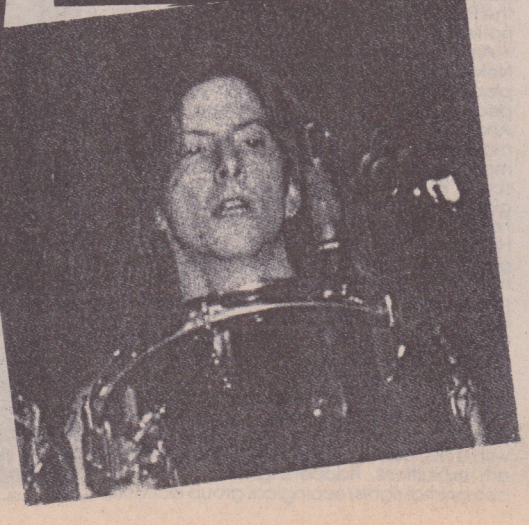
Photos by Jodee Chung

MRR: Okay, do you guys consider yourselves a musical buffet?
Devon: I would say most definitely "yes" on that question, as I think that each one of our songs is very distinctively different. We don't really stick to one sound. I think we cater to everybody's musical styles. We have a little metal for some people, and a little melody for other people, we get a little funky. We're an international buffet or something.
(band members examine their lyric sheet)
Danny: You know, we've never really looked at our lyrics before.(laughter)
Greg: "It doesn't really matter if he can write,...he can get us shows." (laughter).
Danny: "It's not who you know, it's who Devon knows."

MRR: What's the point of the band?
Danny: Well, me and Devon started the band. Devon was in this other band, and I was in this heavy, serious band. And I'm not into that. And I wanted to start a totally "weird" band. So me and Devon got together. We found Greg, who I work with, and Ian we found through Devon.
Devon: Let me sum up. Danny was in very serious bands that weren't very silly, but could play. And I was in silly bands that couldn't play. Now we have a band that can play...with silly lyrics. We've all been in bands before, but this is the first time that we are motivated to accomplish not big goals, but little goals like tour this summer and get a record out.
Danny: And have fun. I want to have fun because I've never had fun in other bands.
Devon: Goddammit.
Greg & Ian: Give him fun, Dammit!

Danny: I like to be silly, but I am serious about my music.
Ian: Serious about being silly.
Devon: We're serious as far as wanting to put out records and tour. We'd like to accomplish stuff as a band. I think that being silly...brings down some barriers between the crowd (and the band). I don't want the stigma of silliness really attached to this band though. People have heard the tape now, but with a name like All You Can Eat, and knowing my previous outings, people just say, "Oh, it's just Devon." and kind of brush it off. "It's just Devon, dancing around in his underwear, pouring Bisquick on his head..." which is true to an extent; half of our lyrics are silly and then half of our/my lyrics are serious.

MRR: How do you prepare yourselves for your performances?
Danny: Lots of Doritos & Bisquick.
Greg: We have to crazy glue Devon's pants on.
Devon: That's another thing that came with the band. Every band I've ever been in, people have this in-born necessity to pull my pants off while we're performing. I don't ask for this. I don't volunteer it really.
Danny: We don't really prepare for our



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shows,...Devon does.
Devon: I've got to have 24 hours of sleep, I have a very healthy diet, I run around the block eight times, I do 17 push-ups on one arm....3 on the other. I drink a vanilla milkshake through my nose with a straw. And then I go "Blleeebleblaahbblebluuurghle" ...besides that, no...I'm just the singer. I just carry the microphone and meet everybody. I'm like the ugliest guy in the band...I still (laughter)...I dunno...the good-looking guy is supposed to be the singer. I'm not good-looking, and I can't sing, so I don't know why, but they have me in the most-important position.

MRR: If an alien from outerspace landed in your backyard, approached you, and asked you to describe the sound of your band, how would you reply?

Devon: I'd probably shake his tendril or whatever, or put my hands on my head and wiggle them, and bring him inside my house, talk really fast, show him a lot of my magazines, you know,...give him five copies of each one to take back to Plutopia. I'd sit him down, put the tape on for him. I'd show him my photo albums and chill with him. I'd play him the tape and maybe give him a copy.

Danny: I don't know how to explain our music if that is the question...kind of melodic crunch.

Devon: It's not really Napalm Death, and it's not really the Descendents.

Danny: "I don't like Twisted Sister, but I'm not ready for Barry Manilow"-(this refers to a television ad for an 'easy listening radio station if you don't get it—k.) —That's us.

MRR: What do you find important about yourself?

Danny: Shitty guitar-playing.

Greg: I got offered a raise today at work.

Devon: This sounds like a psychoanalysis kind of thing a counselor at school would ask you.

Danny: I feel my shitty guitar-playing is important.

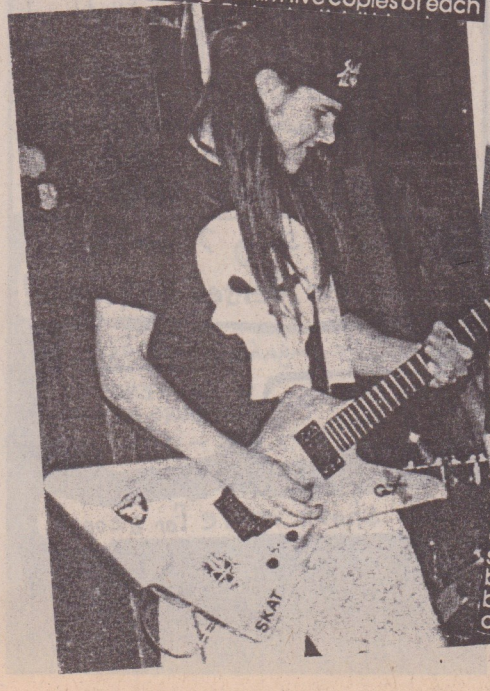
Greg: I like the Melvins, but I don't think it shows in my playing.

(deep lull)

Ian- I guess we're not very important people.

Devon: I think it's important that we all come from completely different backgrounds.

Everyone- Good answer, good answer!



MRR: From what part of the bathroom springs forth the most inspiration for you?

Danny: The shower nozzle.

Greg: I like the floor. You can't get any lower than the floor. No matter how bad you feel.

Danny: I get a lot of pleasure sitting on the john a lot and watching the doorknob on the back of my door. That's it. I don't know why.

Devon: I'd have to agree with Danny because I do my most thinking when I'm shitting...I write my lyrics while I'm going to the bathroom...or in the shower. I don't like to bathe. I hate to bathe. However, once I actually get into the shower and get the warm water going, I can't get out. I keep turning the water hotter as it keeps getting colder, and the warm water keeps going away...so I get it up really hot so I turn out like a lobster on my back and I burn myself. It's really great.

Ian- I think the mirror. I'm a real egomaniac; I hate the way I look, and it makes me want to go and do something about it.

Devon: I like the mirror because you don't get the satisfaction of popping zits if you can't see them.

MRR: What is the greatest curse of manhood?

Danny: The penis. The penis is the curse of manhood.

Devon: Yes, this is so true. The other night, I was at a party...I was just being silly. I took my penis out and was doing penis tricks I've done this at parties before. I can do 'around-the-world', 'walk-the-dog', and have it jump through flaming hoops. I offended these women the other evening. It's a very detached thing. I wasn't being sexual and wasn't shoving it in their faces or anything. It was a mixed group, and I'm like, "Damn my penis!" I didn't mean to hurt these women. Damn my penis! Curse it! Bad!

Danny: I think the penis is a curse because where me and Greg work—we work at the Lusty Lady on Kearny.

Greg: Come and see us, we're always there!

Danny: It's a peepshow, and guys go in and jerk off in front of these ladies, and that really bothers me a lot. There's a lot of them. You can't even imagine how many.

Greg: Your dad has been there. I've seen him. I didn't shake his hand though.

Danny: It really bothers me, the stories I hear from the girls and stuff. The penis is a curse.

MRR: Okeydoke, what are your future plans?

Everyone: Tour.

Danny: Getting to know everybody in the world, getting t-shirts out, getting stickers out, going on tour this summer...all over the United States, June 28th to August 4th.

Devon: The only goals I have for the band are: go on tour and put out a 7" and take it as far as we can while we still enjoy it. And not so it becomes like a burdon or an extra job. I just want to have fun and do things that I haven't done in a band. An on tour, I'd like to meet everybody that's ever written to my magazine over the years and meet everybody...

Danny: ...and meet everybody in the world!

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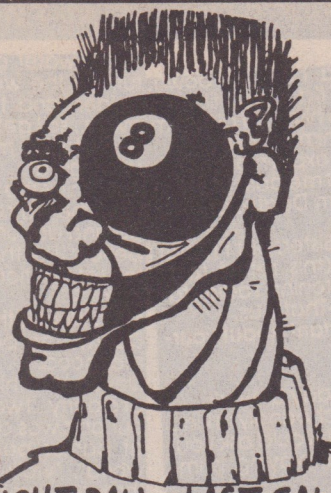

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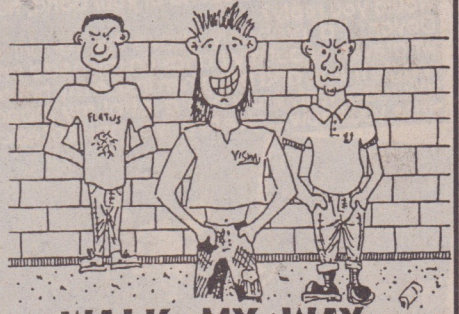

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H: Hi! This is Louie Hoover Moco and I'm here with my brothers, Mo.
M: Hi!
H: And P. Bone.
P: Hi!
H: We are all here to be interviewd for MRR along with our sound guys, Rusty and Mike.
R: I'm a Technician!
H: Anyways, it all started when I was three. We ordered some sodas, we ordered some shakes and we drank our hearts out.
M: Big cokes!
H: Our father was a trucker, our mother was a...a...worker of the evening. You can't say fuck in MRR!

MRR: Yeah you can! What are your occupations?

H: I don't do nothin'.
M: I warsh clothes. I cut the grass on the weekends.
P: I do nothing but masturbate!
H: Stop it, we're in a restaurant! Stop it! Oh please stop!

MRR: What do you guys sound like?

H: We are a guitar, bass, and drums band with a vocalist. We have some harmonies. It's called Machobilly! Machobilly is rural music cranked up to 22. It's just like good 'ol homeboys.
P: You see, we are originally from Pork Ruckas, Arkansas. We're Machobilly with a capital "I"!
H: What is Machobilly with a capital "I"?
G: It's like Machobully without the "U"!
H: I have a question for the record company. Why the hell did you guys (Goon Records) sign us?
G: Frank Voo Doo said that he'd go to Warner Brothers if I didn't sign you guys.

MRR: Are Flyin' Moco and the Voo Doo Glow Skulls good friends?

H: We really do not get along with them. No matter what anybody says! They are the biggest geeks! We just happen to do a lot of gigs with them.
R: Eddie is a wussy!
H: That's from Rusty, Eddie.
G: You're on the label because you're one of the few bands who would actually put something out on Goon.
R: Let's talk about drugs!
H: No! No! No!

MRR: Let's talk about you guys growing up in the 70's and how it relates to the band.

H: I was born in 1978 and I really don't remember much.
P: Most of the memorabillia that I hold from the 70's are useless Queen 8-track tapes.

MRR: Where is Jomo (the singer)?

H: It's been a long time since he's been with a woman and I think we we're getting him horny, so he had to work off some of that frustration. In other words he's spanking the bald-headed monkey.

MRR: How does that relate to your music?

H: That's the basis of all of our ideology. That's the true meaning of what we do. Any band that says that they can't do that and admit it, aren't really men.

MRR: Who picks out your live wardrobe?

H: We get our clothes second hand from Celebrity Skin. We give them a certain amount of money for the stuff they don't wear anymore.
R: You guys need to wear gingham dresses!
H: Al Flipside! You owe Rusty one hundred dollars, and he wants it now! Or he's going to burn the G.B.H. tapes!

MRR: How's the Riverside scene as compared to Hollywood?

H: We would rather be in Hollywood but we can't afford the rent and we can't get jobs there. We get drugs alot cheaper out here!
R: I knew you'd get to the drug part.
H: Of course we don't use them. We just spend our money buying drugs and destroying drugs so that other youths won't have them.

MRR: Did you guys read-

H: We don't read or write.
(At this point too many people are talking at the same time. As the conversation becomes audible we find ourselves in deep and meaningful topics.)
R: She craps and he eats it.
P: My kind of band!
H: Is that Haunted Garage you're talking about?
R: No, Lisa Suckdog.
H: She's the girl that pisses in things!
G: It's G.G. Allin on MTV.
H: Bands shouldn't have to stoop to that level.
G: Goon Records and Tapes, as a matter of policy, definitely endorses any such stoop!
H: You won't ever get that from us because we have class. We're a totally commercial band. We will be on MTV one day!
M: My weannie has popped out of my boxershorts while playing before.
H: He was doing his Alien Wrench impersonation. We could make it very big, except for our lyrics. They're very explicit. Our only other holdup is the fact that our mother is Patsy Cline!

MRR: Is she still doing records?

H: No, but we will be releasing a 7" record, with a small hole, on green vinyl!

MRR: Do you like Punk Rock or Disco better?

P: That's a good question. I like Disco-Punk and Punk-Disco!

MRR: What would be your hybrid band, if you had to choose one Disco band, one Punk band and one Hard Rock or Heavy Metal band?

H: The Ministry, Fugazi, and Mr. Bungle.
M: The BeeGees, Fugazi, and Judas Priest.
P: The Metal of Metallica mixed with Myron Florin and his all-star polka band, with Wayne Newton on the side!

MRR: What is your ideal sized crowd?

P: Three people.
H: The smaller the area the better. A garage crammed wall-to-wall would be much better than 150 people in a place that has an occupancy of 300!

MRR: Why?

H: They (the people) have to stand back and squish against the walls when we move because they're afraid of getting hit by our guitars.
M: And they don't like us!
H: Normally, people don't come up front because they're afraid that we're going to bash them... and we would!

MRR: What are your favorite television shows?

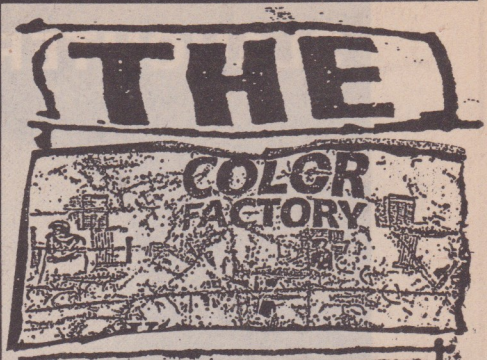
M: Television? What's television?
P: When I was a kid I used to watch Lidsville and the Croft Superstars.
H: Fantastic Max!
P: Commercials are the best though. "I was so proud when my daughter let her baby crawl on the floor. (Quoting from a floor polish advertisement). It's the little menial things in life that do it for me!
H: I like talk radio.

MRR: What would you do if somebody asked you for lemon?

H: I would say "FUCK!"

You can contact Flyin' Moco at 901 E. Washington #235, Colton, CA 92324. I'd list the Goon address but, I'd rather see how long it takes Mark to send in an ad!

THE COLOR FACTORY



THE COLOR FACTORY ARE... L-R: Adam - Drums, Dave - Guitar, backing vocals, Michael - Bass, backing vocals, Ali - Lead vocals, harmonica.

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Demo cassette- 4 tracks £1.50 plus s.a.s.e.: Walking Like I Should 7" 3 tracks...$2.00 ppd.(foreign add sufficient postage costs)

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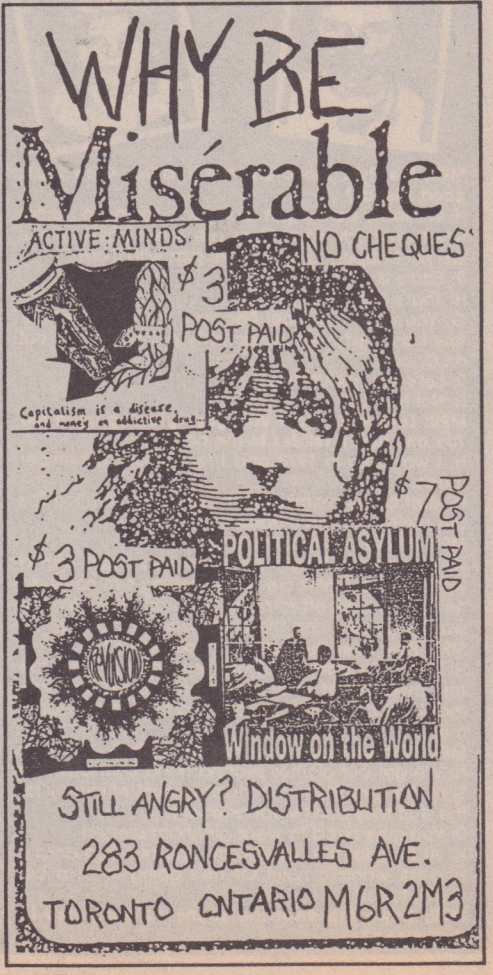


BOOTLEGS

WELCOME TO THE LONG-AWAITED BOOTLEG SPECIAL!

We've been working on this for quite a while. Anyone who's into collecting records, or even the casual buyer of punk vinyl who frequents local stores or peruses the classifieds in this rag, is well aware of the growing quantity of bootlegs. These range from well-crafted reproductions of out-of-print rarities, to live recordings that verge on the unlistenable, to a grey area of okayed releases by former or current members of a band, to outright thievery of current bands (including the illegal use of their label logo).

In many cases, these boots have made long-sought-after collectibles come within the range of affordability for young fans, making a previously valued $75 record now reproduced for $5. This also forces down the inflated prices on the originals. But many of the boots are pressed in very limited quantities, and thus take on a value all their own, going for $20 or so themselves.

Some are beautifully done, with good sound quality, color jackets, and inserts. Others are cheesy rip-offs that take full advantage of maniacal fans that absolutely *must* have every record by a certain band.

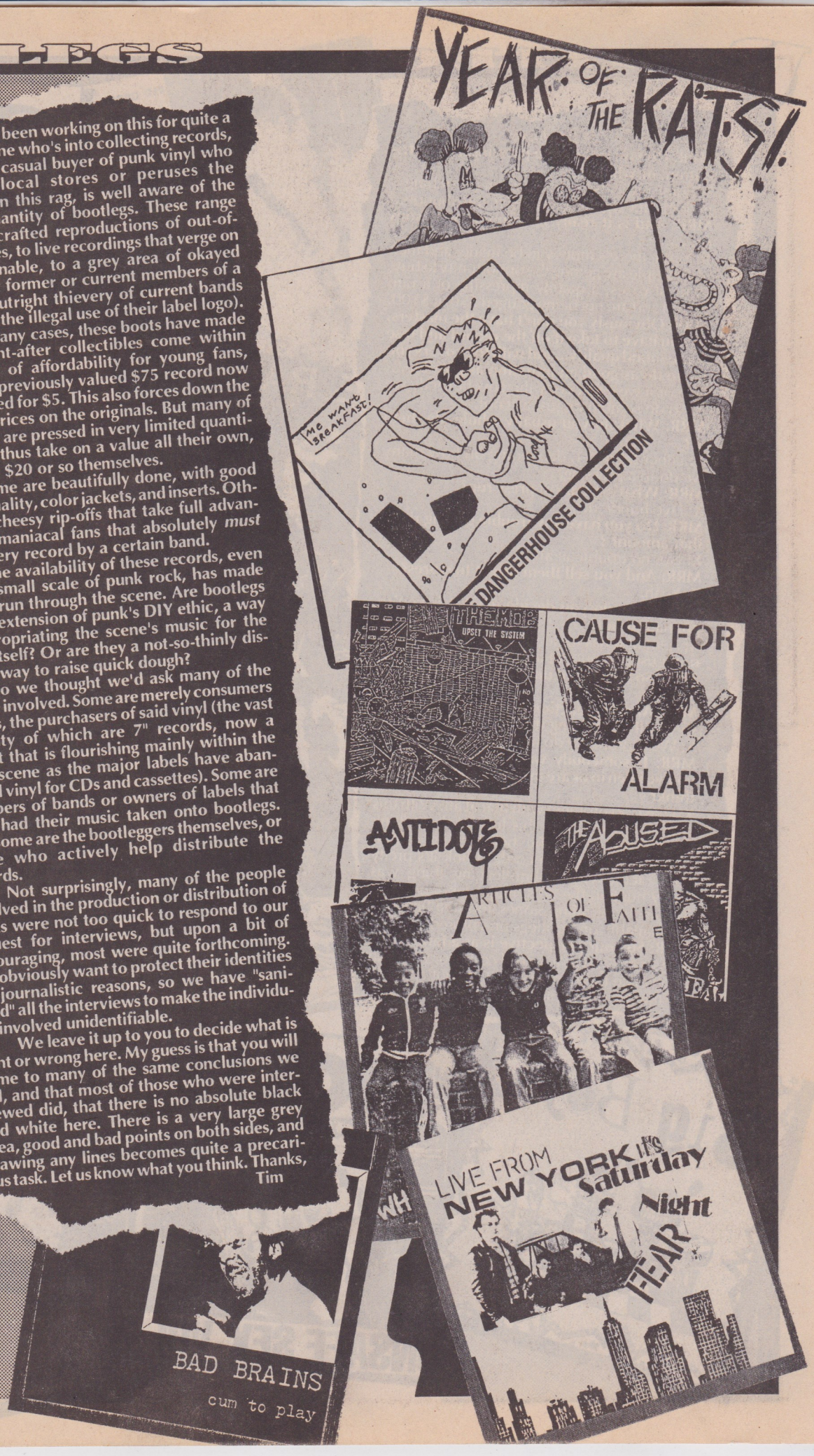
The availability of these records, even on the small scale of punk rock, has made ripples run through the scene. Are bootlegs just an extension of punk's DIY ethic, a way of appropriating the scene's music for the scene itself? Or are they a not-so-thinly disguised way to raise quick dough?

So we thought we'd ask many of the people involved. Some are merely consumers or fans, the purchasers of said vinyl (the vast majority of which are 7" records, now a format that is flourishing mainly within the punk scene as the major labels have abandoned vinyl for CDs and cassettes). Some are members of bands or owners of labels that have had their music taken onto bootlegs. And some are the bootleggers themselves, or those who actively help distribute the records.

Not surprisingly, many of the people involved in the production or distribution of boots were not too quick to respond to our request for interviews, but upon a bit of encouraging, most were quite forthcoming. We obviously want to protect their identities for journalistic reasons, so we have "sanitized" all the interviews to make the individuals involved unidentifiable.

We leave it up to you to decide what is right or wrong here. My guess is that you will come to many of the same conclusions we did, and that most of those who were interviewed did, that there is no absolute black and white here. There is a very large grey area, good and bad points on both sides, and drawing any lines becomes quite a precarious task. Let us know what you think. Thanks,

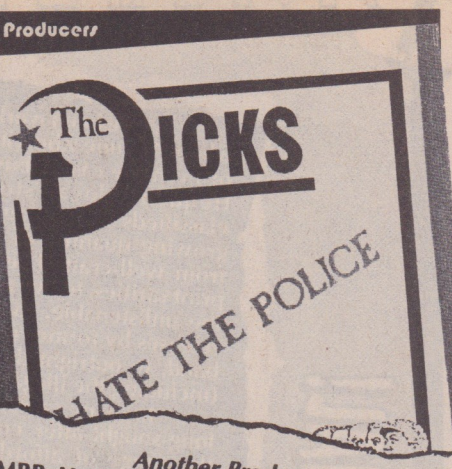
Tim



BOOTLEGS

A Producer

MRR: Do you just do the pressings, or distribution, or what?
X: Some projects I'm involved in everything -- making tapes, getting it pressed, distribution...
MRR: And is it really for monetary reasons or....
X: Yeah, there's money to be made, and then also people are getting the opportunity to buy, in most cases, a quality repressing of a rare record and are not being gouged $50 or $100.
MRR: Obviously you don't have the masters, so you have to take it off the record and lose some sound quality...and with the covers you try to do as good an imitation as possible...
X: ...or if we don't copy the cover exactly we try to do something just as cool.
MRR: What do you usually wholesale them at?
X: Either $3 or $4, depending on how many we do in a pressing.
MRR: What's a typical press run?
X: Five hundred.
MRR: Do you have any trouble getting rid of that amount ?
X: No. no trouble at all.
MRR: And you sell them direct to stores?
X: Yeah.
MRR: How do you decide what it is you're gonna put out?
X: A lot of it has to do with what we like. We don't usually put out anything we don't like.
MRR: So far you've done how many?
X: Three.
MRR: And the reaction has been pretty good so you'll keep doing it?
X: We'll probably do a few more.
MRR: If somebody was to bootleg a band you've been in or are in now, what would you think?
X: I have no problem with that at all. With this type of music and at this level, I don't think people are gonna be bootlegging 5,000-10,000 copies of a record. I think it's pretty cool, actually. The bootlegging thing was really huge in the 70's, major label boots of Kiss and the Rolling Stones and stuff like that, all available on bootlegs on colored vinyl.
MRR: So your perspective is as a fan?
X: As a fan and as a record collector who can appreciate these records but cannot appreciate the prices people are asking for them.



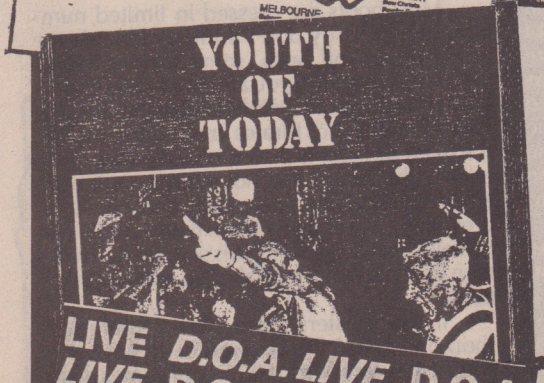
Another Producer

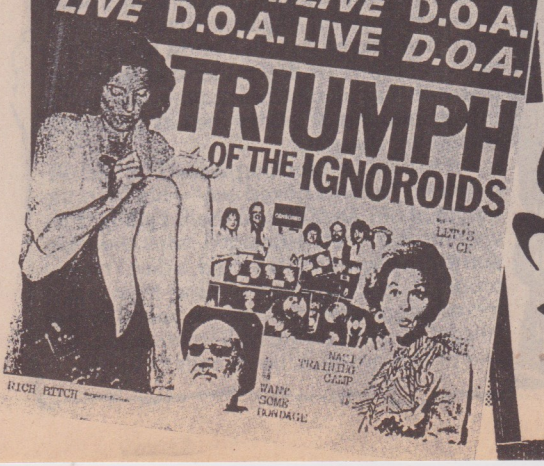
MRR: Have you been involved in pressing or just distribution?
X: Both.
MRR: How many have you actually put out yourself?
X: A couple of dozen. All singles. Over the course of four years.
MRR: Has any of it been with the knowledge of the band involved?
X: Without the knowledge, except for one.
MRR: Why do you do it; is it purely for the money?
X: Oh no, it's bands I like and collect. The money's been pretty good, but who would put out a lot of this stuff unless you really liked them. Killing Joke, The Ramones, shit like that. It's purely out of a collecting interest. Everyone likes 7" records so everyone wants them. When prices get high, record collectors start selling them for $10 or $15, but the wholesale on them is fairly cheap. They should just turn around and make half their investment back on them, but instead they gouge.
MRR: Do you have trouble unloading these?
X: No problem at all. There's people all over the world who want them. There's still a huge interest in collecting records, especially 7" records.
MRR: Have you done any reproductions of originals or is it all unreleased or live material?
X: Did one, Bad Brains' "Pay To Cum". All the others were unreleased demos or tracks they never put out. Some bands were much better live than studio, so we did a live one.
MRR: Anything else you'd like to add?
X: Just that most record dealers are unscrupulous scum that shouldn't charge as much as they do. They're only in it for the bucks. Maybe they were collectors once, but now... And bands shouldn't get annoyed unless it gets to the point of the Misfits, where there are at least 50 boots out. Glenn has every right to tear someone's head off...but not after a couple of singles. Counterfeiting is a bit dodgy, but bootlegs are cool.

BOOTLEGS

No Pirate

As a record label, I am also concerned with "bootlegs." But I do think some of the larger labels are too paranoid. Maybe it's because I was a record collector for many years before my current position (as a matter of fact, I still am). I see a distinction between running a quick dub for myself or a friend as opposed to generating hundreds of copies for resale. The law (and especially the laws the record industry wants to enact) is intended to enforce "no unauthorized duplication." I personally think duplication is not the problem, but resale is. Even as a label, I can live with duplication <u>for personal use</u>. I just don't want to see my records for sale at a gas station (or wherever) with no proceeds to my label <u>or</u> my bands. That is uncool. One last thing that maybe the record industry at large should know: I have frequently taped something from a friend, only to buy the finished product later, because it was so good. Sometimes, bootlegging actually promotes a record to a larger audience! So relax about home taping will ya!? Pirating or counterfeiting is quite a different story.





A Bootlegger

Bootlegging is the release of one or more records from a particular band, without the band asking for permission, and without giving the band any of the profits that are made.

Basically there are three types of bootlegging:

1. Previously released material (out-of-print vinyl, or demo tapes)
2. Previously unreleased studio material (outtakes or whatever)
3. Previously unreleased live material

If a bootleg falls in category 1, the material that is used is at least mentioned to be released. In the case of 2 or 3, the band could be pissed off by the fact that material is released that they never wanted to release, because the songs could be recorded as a joke, the songs came out bad or the recording is just lousy. A good bootleg, in my eyes, should be done in a proper way: good artwork, good pressing quality, and, most important, the pressing should be of such quantity that everyone that wants it, can get it, and at a <u>reasonable price!</u>

At this moment, I'm doing, together with somebody else, two bootlegs of previous released material of a long defunct U.S. band. The quantity will be sufficient, and if happens to be not, we will press more. Prices will be regular and definitely not like most bootlegs in Europe: overpriced! (For instance, 7"s vary between $5, if you're lucky, no exception, albums go up to $30). The bootlegs will contain inserts, with lyrics, pictures, graphics and so on, like regular releases. I'm not telling which bootlegs we're doing, 'cos there's always the possibility that somebody else is working on the same project. But I can assure you that we try to get a real good bootleg.

The main problem that I have with most bootlegs is, besides the fact that they're overpriced, that most of them have either a shitty sound quality, or lousy artwork. So in the end, you pay a lot for a average, or below average, product (Yeah, of course nobody buys real garbage, and if you do, it's your decision). I think this is because of the fact that most bootleggers wanna use their bootleg as a trade object, or that they just wanna make a lot of money in an easy way, and actually don't care at all about the record/band that they're doing. And in this way, I can imagine that a band gets angry, seeing that their material gets fucked up.

Some people make a problem of the fact that a bootlegger is stealing an artists music. Well, of course you do, but if you bootleg previous released and long out-of-print material, then what's the difference between taping it 500 times for people, or making a vinyl bootleg. The same goes, in my eyes, for a good live gig that gets released on vinyl. What's wrong about it is that people then make money that should belong to the bands that are bootlegged. (But then again, where do you draw the line: If somebody bootlegs a live gig and uses the money to set up a fanzine or a record label, and in that way puts the money back in the scene, what's wrong with that?)

A last thought: If you bootleg a band, then at least have the decency to send some copies (or a lot of copies) to the band, or former band members if you're able to trace 'em.

A European bootlegger.

BOOTLEGS

Fan Bootlegging

MRR: Have you been involved in distribution or manufacturing?

X: Both.

MRR: Over how long?

X: Over three years.

MRR: And how many releases have you done?

X: On some level, about 25 or so.

MRR: Is the money aspect the primary motivation?

X: No. I'll tell you, it started out for me as a consumer buying stuff and somehow, very early on, I wanted to try to contribute to a discography, a legend.

MRR: For very specific bands?

X: For the aspect of being a fanatical follower that would even consider such a thing. Money wasn't an involved thought at all. That's a by-product which turns out to be alright. But the first thing I ever did was a single by a band that I thought was absolutely amazing. I had an opportunity to do this one thing, and at that time a good friend of mine was in the band, and got really screwed by them, as they screwed everybody all down the line, and I wanted there to be this document of this person's participation in the band. That was the real reason I did it. Plus the fact that I had been buying them and doing my best to track them down. I personally really enjoyed them. But for me it wasn't so much getting something that had not been available, but more like one more artifact of a band. I tried to do things that were good, but was prepared to accept the fact that a bootleg is a bootleg and may very well be getting ripped off, kicked in the teeth, but I didn't care and desparately wanted every piece of information, of vinyl, that I could get. A completist, anal thing.

MRR: Do you still hold that fervor?

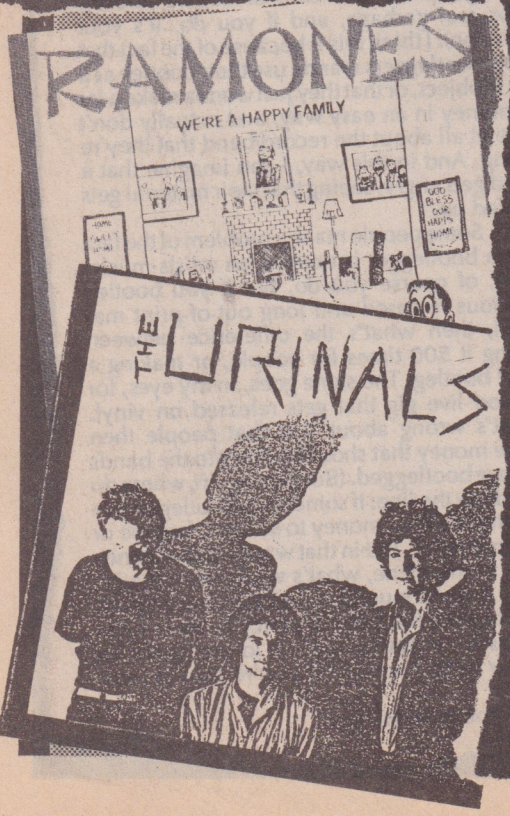
X: No, I don't. I'm pretty removed from it now. Maybe I did ten a year for a few years before, and now maybe two a year. I'm trying to not do it and do other things. But when I did do them, I only did 7" records. I found a way of rationalizing that in my mind, that it wasn't quite as bad. The other thing is, there have been a few stinks, with people accusing me of doing things simply because I was selling them. The last thing I did was after an article about bootlegs in a magazine by a member of the band that came out with a statement just short of encouraging people to do boots, saying that they like it, as long as they get copies, liked the idea of people appropriating music. As far as I'm concerned, that band gave me carte blanche to do it. I sent them 50 copies of the record, through indirect means, and they were real happy about it. For the most part, the feelings that I've gotten is that the bands basically have approved. That's not to say that it's OK, but many of the bands are on this 'fuck the record companies' thing as well cuz they've most likely been not treated fairly and gotten everything that was due them. And there are situations where the bands themselves are responsible for the bootlegs, where they give the material to people to put out and get a percentage of.

MRR: How about bands that are long gone; have members of those bands given you tapes?

X: I have been approached very recently and have turned it down. One by an ex-member of a longtime popular L.A. band, and another by a band member from a band out of Reno. That guy's been after me, but I said do it your fucking self. Neither one of those things were within my realm of interest. There is some underlying reason why I'd do something. Never just to make money.

MRR: Did you have any kind of quality control on the stuff you put out?

X: Everything didn't always turn out right, but the same can be said for regular records as well. I never once did something and said "It doesn't matter anyway what it sounds like." Very early on I tried to set out to do things that were very worthwhile. But sometimes it doesn't work that way, but it's not intentionally.



From the mind of a Bootlegger/Pirate/Scum

As more and more bootlegs pop up I guess it had to end up as a topic in MRR. Anyone can put out a record, legal or otherwise and many people do/are.

I put out my first bootleg in 1986, the reason? I used to think I did it for the excitement of doing a record, or the way I thought it was a tribute to the band. However, after putting out nine boots/pirates I realized the real reason was...Greed!!! That's right, plain old fashioned greed. Why else would you go to all the supposed "risks" involved with bootlegging unless you were going to make some money. After selling enough vinyl (C.O.D., by the way) to pay for all my pressing costs I started to trade amounts of my disc for legitimate records.

I never had the cash for certain records that I missed the first time around or had never heard of, so trading was the perfect answer. My collection grew in leaps and bounds!

The way I see it, bootlegs, pirates, illegal reissues and what not, serve a great purpose. How many copies of "Frat Cars" by the Big Boys were pressed? Or "Sex Drive" by Necros? I don't know either, but if I had a choice between $200.00 or more the original, or $5.00-20.00 for a pirate, I'll take the latter every time! I've purchased tons of shitty sounding and shitty looking bootlegs, but I'll continue to do so as long as people put them out.

Oh yeah, one last diatribe...

Most boots are pressed in limited numbers so I honestly don't think that bands are being ripped off, also, some fucking labels (and you know who you are) boot early demos of their own bands! Without sharing the proceeds I might add. Pirates are another matter. If a band or label is pissed off they should re-release the record and not whine! I still have all of my acetates and plates and could re-press any record at any time. If an asshole like myself can hang onto all this stuff for five years than that leaves a band/label no excuses in my book.

If the masters were "lost," then why shouldn't people be allowed to do what they want if they have the cash??? It all comes down to money anyway. Any band that can put out there own record has my honest respect, but two or three years down the road when the disc is only available from scum-collectors for insane amounts of money then its time to do something about it.

I waited and fucking waited for the oft-promised "Misfits boxed set," This from the mouth of Mr. Anzalone himself! Finally, after waiting five years I decided what-the-fuck, and did my own Misfits record, a disc I'm very proud of too! Now every time I go into a record store and see one or more of my "illegal" records on the wall I realize bootlegs and pirates are cool, no ifs ands or butts!

BOOTLEGS

Misfits Taper

Whether what I've done is considered bootlegging or not, I'm unsure of. I did promote and distribute, on a tiny scale and for a very limited time period, a cassette containing music which I had no authorization from the owner of the copyright to reproduce and distribute.

The cassette in question is the MISFITS Cough Cool Compilation cassette. I sent the first copy into Maximum Rock 'n' Roll, and it was reviewed by Aaron Arroyo. I also placed a classified ad in MRR, proposing my offer: anyone who would send me a blank 90 minute cassette and $1 for postage would get their tape back, filled with unreleased/rare recorded material by the MISFITS, along with excerpts from several shows, and a Glenn Danzig radio interview.

I filled only about the first dozen orders when I began to fear a possible lawsuit from Mr. Danzig himself (although I had no sign that any such action would be taken by Mr. Danzig. He never has contacted me). Alongside these fears was my realization that a huge amount of my time was suddenly being devoted to copying these cassettes. I was to begin classes at college within a month. I would in no way have been able to spend that much time filling the orders when I became involved in classes.

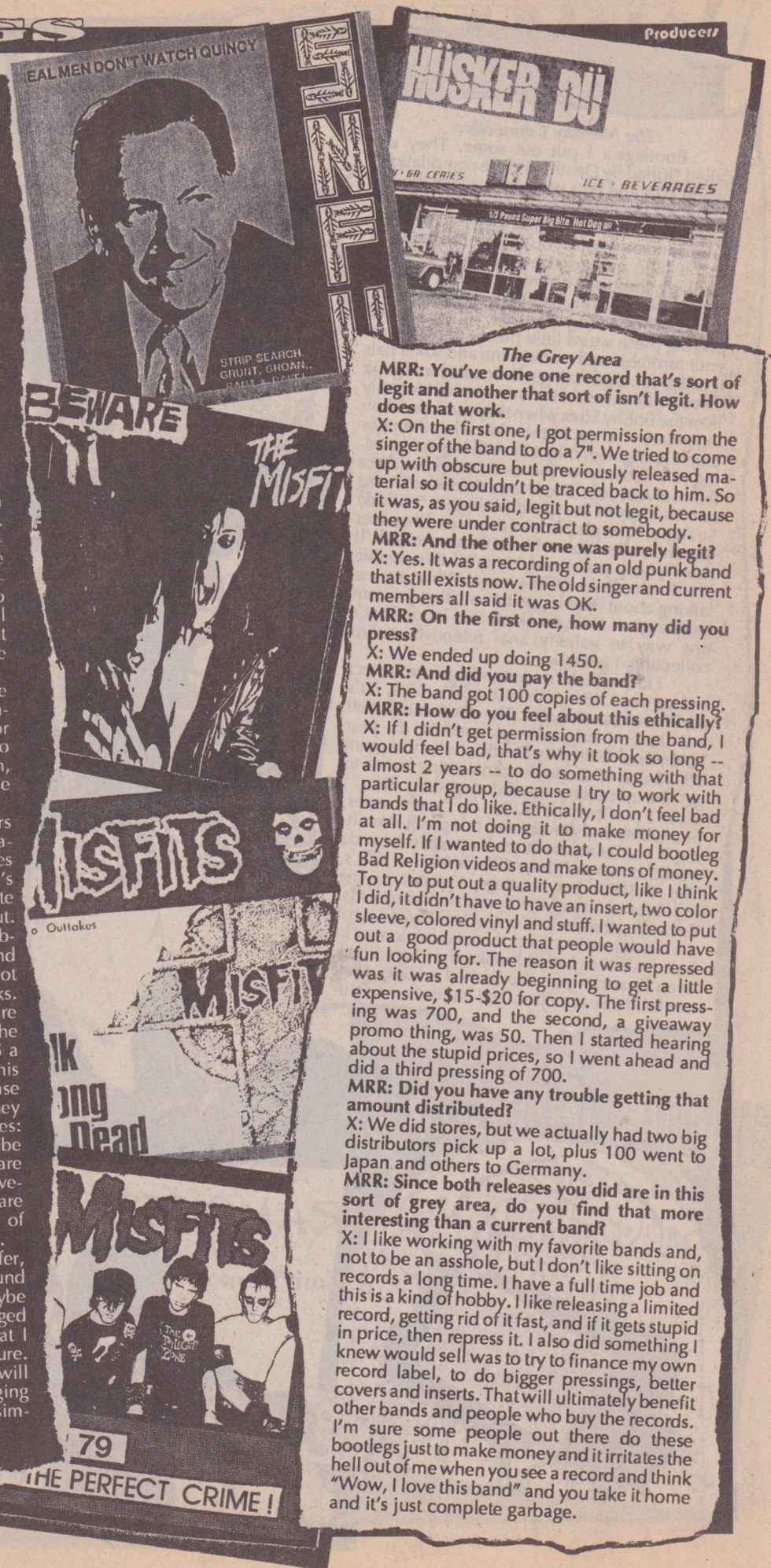
Within 3 weeks, over 60 orders were amassed about my quarters. I faced the financially bleak reality that I would have to pay for the postage to return all the orders back to those people. I was rescued by my mailman, who agreed to return them all at the government's expense (ha-Ha!).

I felt terrible about sending the orders back. My motivation for offering the compilation stemmed from all the materialistic sales which have been going on. To auction one's collection of rare MISFIT 7"s is the complete opposite of what I believe punk is all about. We're stabbing each other's backs by grubbing for cash. Punk involves shocking and questioning the establishment. Punk does not involve shocking and ripping off other punks.

My goal was simple: provide the rare MISFITS vinyl, plus some bonuses to the people who cannot afford to fork out $75 a pop for one record, on one tidy cassette. This way they would have no reason to purchase the actual vinyl: they've got the music they crave, right? That's where the problem lies: some people seem to feel that others will be impressed by their hefty collection of rare discs, and some people probably are awestruck by such collections. Or, they don't care how they get money, be it exploitation of naive MISFITS fans, or in some other way.

If I would have continued with my offer, and filled all those orders which sat around my pad mocking me for so long, then maybe a few less people would have encouraged these "auctioneers." I remain firm in that I won't pick up my offer again in the near future. I'm also firm in my hope that people will realize that they must cease in encouraging these money grubbing "auctioneers" by simply ignoring them.

Peace, unity, love, and punk rock,
"Wisely Anonymous"



The Grey Area

MRR: You've done one record that's sort of legit and another that sort of isn't legit. How does that work.

X: On the first one, I got permission from the singer of the band to do a 7". We tried to come up with obscure but previously released material so it couldn't be traced back to him. So it was, as you said, legit but not legit, because they were under contract to somebody.

MRR: And the other one was purely legit?

X: Yes. It was a recording of an old punk band that still exists now. The old singer and current members all said it was OK.

MRR: On the first one, how many did you press?

X: We ended up doing 1450.

MRR: And did you pay the band?

X: The band got 100 copies of each pressing.

MRR: How do you feel about this ethically?

X: If I didn't get permission from the band, I would feel bad, that's why it took so long -- almost 2 years -- to do something with that particular group, because I try to work with bands that I do like. Ethically, I don't feel bad at all. I'm not doing it to make money for myself. If I wanted to do that, I could bootleg Bad Religion videos and make tons of money. To try to put out a quality product, like I think I did, it didn't have to have an insert, two color sleeve, colored vinyl and stuff. I wanted to put out a good product that people would have fun looking for. The reason it was repressed was it was already beginning to get a little expensive, $15-$20 for copy. The first pressing was 700, and the second, a giveaway promo thing, was 50. Then I started hearing about the stupid prices, so I went ahead and did a third pressing of 700.

MRR: Did you have any trouble getting that amount distributed?

X: We did stores, but we actually had two big distributors pick up a lot, plus 100 went to Japan and others to Germany.

MRR: Since both releases you did are in this sort of grey area, do you find that more interesting than a current band?

X: I like working with my favorite bands and, not to be an asshole, but I don't like sitting on records a long time. I have a full time job and this is a kind of hobby. I like releasing a limited record, getting rid of it fast, and if it gets stupid in price, then repress it. I also did something I knew would sell was to try to finance my own record label, to do bigger pressings, better covers and inserts. That will ultimately benefit other bands and people who buy the records. I'm sure some people out there do these bootlegs just to make money and it irritates the hell out of me when you see a record and think "Wow, I love this band" and you take it home and it's just complete garbage.

BOOTLEGS

Producers

The Norway Connection

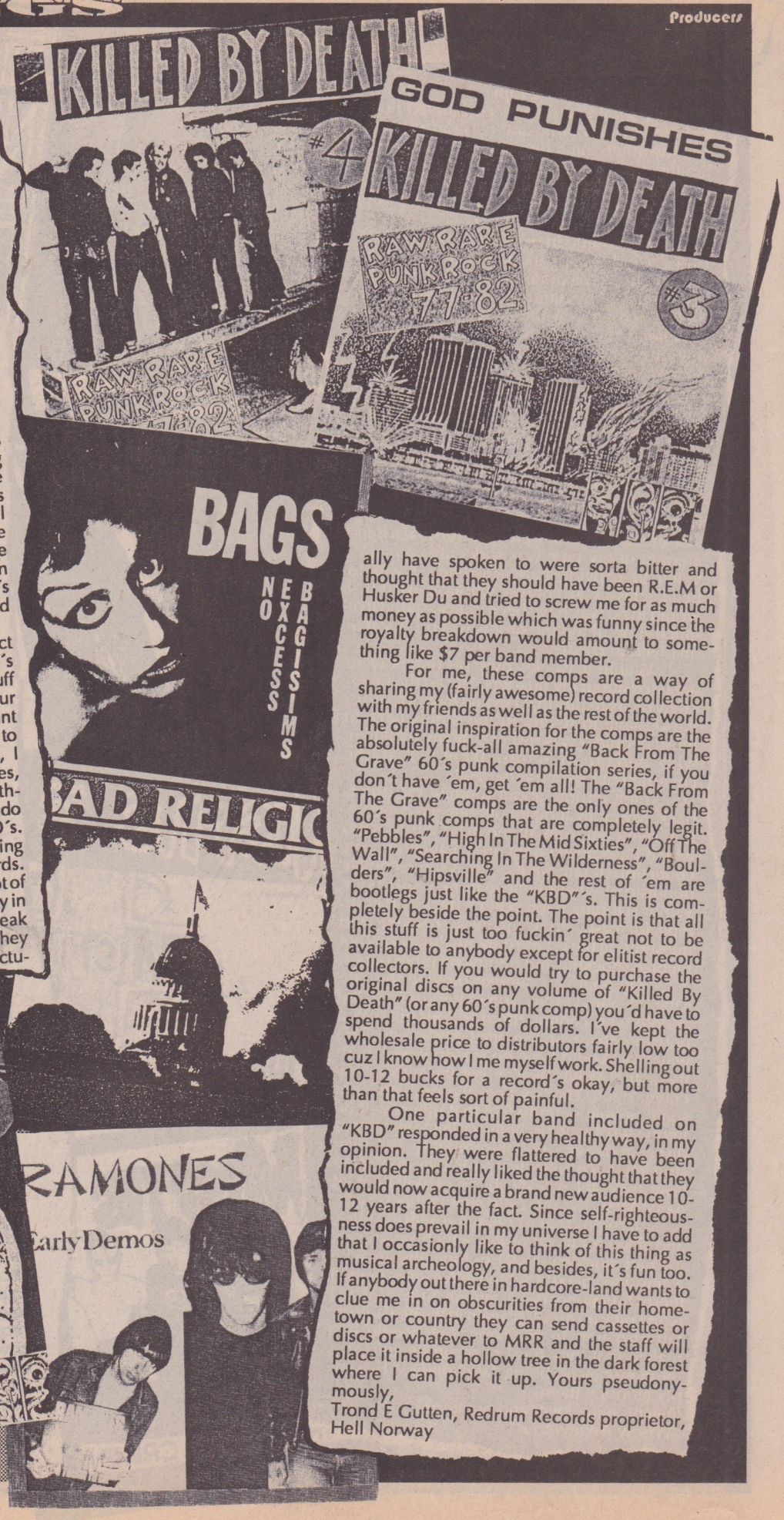
Bootlegs... I put out some. They are called "Killed By Death" and are compilations of rare 70´s and 80´s punk 45´s. I love the 45, I think it´s the perfect medium for rock & roll. Y´know, you get what you pay for (i.e. "the song") and on the flip you get a bonus tune and also a little picture sleeve to look at while cranking the disc. I think hoarding obscure rock & roll 45´s is an extremely righteous thing to do. The feeling you get sitting around playing these weird little pieces of plastic on your turntable with some wine and some pals is just great. Discussing what could have gone through the minds of the members of Mentally Ill or the Bobby Soxx when they recorded their legendary 7"s, not to mention what the poor clueless engineer might have thought. Hoarding rare records for the rareness of the discs themselves sucks. Show me a man who´ll drag out his copy of the Child Molesters "Hillside Strangler" and play it dead drunk and then toss it on the coffee table without the sleeve and I´ll show you a real man! None of this double plastic sleeve M-/VG++ crap. What we are talking about here is great music that you can have a great time cranking real loud. That´s one way to validify anal retentive record collecting, I guess.

I know that I´m certainly gonna collect snazzy punk 45´s of the 40´s, 50´s, 60´s, 70´s etc for the rest of my life. There´s so much stuff out there. I originally planned to do four volumes of "Killed By Death", but at this point #5, #6 and #7 are in the can waiting for me to get the necessary moolah together. Sure, I make a profit on the "Killed By Death" series, but, ladies and gentlemen, this profit is nothing if you compare it to the people who do Misfits boots or Prince "Black Album" CD´s. The "KBD"´s are bootlegs, I´m not paying royalties to any of the bands on the records. Excluding the obvious untraceability of a lot of the musicians involved, there is also no way in hell (ha!) that I could make the discs break even financially as the limited editions they are if I´d pay royalties. The bands that I actually have spoken to were sorta bitter and thought that they should have been R.E.M or Husker Du and tried to screw me for as much money as possible which was funny since the royalty breakdown would amount to something like $7 per band member.

For me, these comps are a way of sharing my (fairly awesome) record collection with my friends as well as the rest of the world. The original inspiration for the comps are the absolutely fuck-all amazing "Back From The Grave" 60´s punk compilation series, if you don´t have ´em, get ´em all! The "Back From The Grave" comps are the only ones of the 60´s punk comps that are completely legit. "Pebbles", "High In The Mid Sixties", "Off The Wall", "Searching In The Wilderness", "Boulders", "Hipsville" and the rest of ´em are bootlegs just like the "KBD"´s. This is completely beside the point. The point is that all this stuff is just too fuckin´ great not to be available to anybody except for elitist record collectors. If you would try to purchase the original discs on any volume of "Killed By Death" (or any 60´s punk comp) you´d have to spend thousands of dollars. I´ve kept the wholesale price to distributors fairly low too cuz I know how I me myself work. Shelling out 10-12 bucks for a record´s okay, but more than that feels sort of painful.

One particular band included on "KBD" responded in a very healthy way, in my opinion. They were flattered to have been included and really liked the thought that they would now acquire a brand new audience 10-12 years after the fact. Since self-righteousness does prevail in my universe I have to add that I occasionly like to think of this thing as musical archeology, and besides, it´s fun too. If anybody out there in hardcore-land wants to clue me in on obscurities from their hometown or country they can send cassettes or discs or whatever to MRR and the staff will place it inside a hollow tree in the dark forest where I can pick it up. Yours pseudonymously,

Trond E Gutten, Redrum Records proprietor, Hell Norway



BOOTLEGS

A View From Germany

Hi! I would like to comment on the subject of "Bootlegs".....even though we are NOT releasing any bootlegs, neither has any band on our label been bootlegged so far -- but as a distributor of records, I am in some ways involved with bootlegs.....

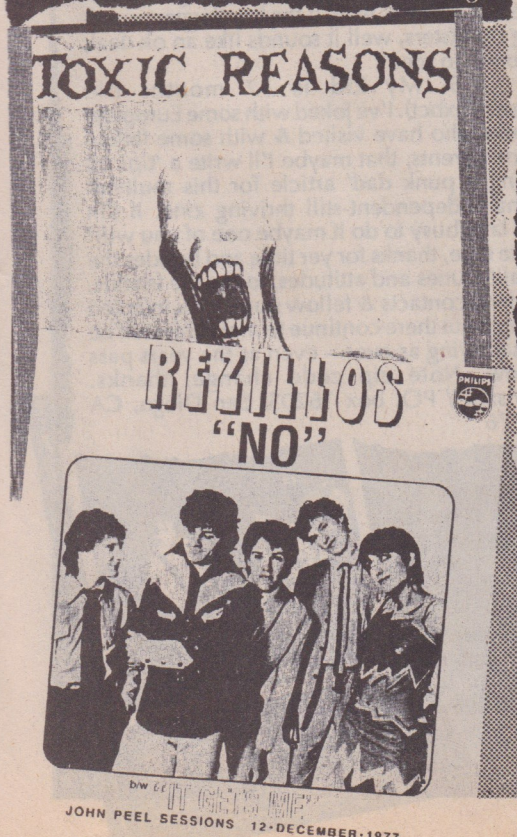
We (X-Mist) have this sort of "policy" that we don't take any boots from bands like Fugazi, Bad Religion, etc., whose records are all still in print and available, and the bands are still existing. And if take any boots, then only the ones that are priced fairily and available at a reasonable price....

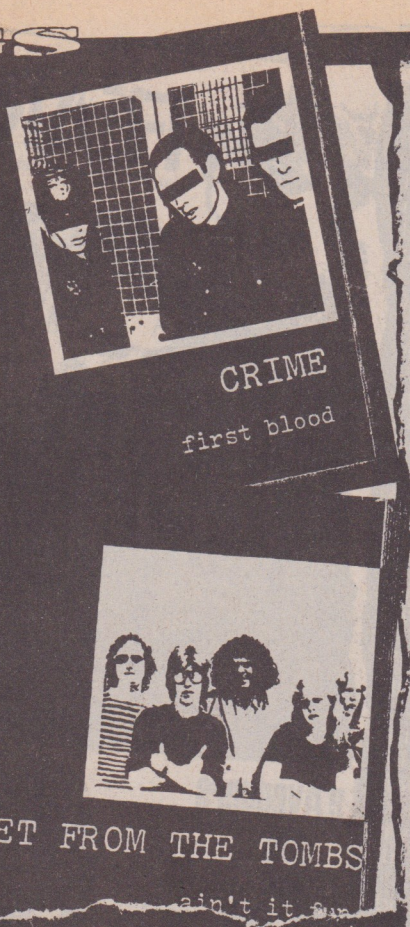
Now I must admit that there is some sense in making boots! There is a huge request for rare old out-of-print records, and after all those live bootlegs can't be considered as "criminal" as counterfeits are! But then again, most live boots seem to be made just to make helluva profit out of it!!! And why the fuck do they have to be so ridiculously expensive???? Most of them are shit-quality, there is largely absolutely no effort put into the artwork -- and if in case, the bootlegger puts some efforts into cover, pressing, etc....then still it is NOT worth the money they are asking for!!!! And it is even more ridiculous that most people are willing to pay these prices!!! As I said, I am involved in record-distribution and I am realizing a strong TREND these days: there is tons of younger kids calling us up each day, asking for new boots!!!! They are NOT asking for new good records, they are NOT asking for good new bands!!! All they are asking for, is new boots!!! And after all, if they pay like $20 for the latest shit-bootleg, well, I guess they can't afford to buy anything else any more... It is a sick trend and in my opinion it is destroying alternative music!

And it is getting WORSE: all those kiddies don't need just one copy, they want 5 or 10 copies each!!!! Records are becoming a collectors item the same way stamps or coins are!!! There is no fucking difference and they don't care about the music at all!!! I am not just assuming this, I KNOW FOR SURE!!! It is totally sick and I hate to see like Hardcore becoming a mass of young collector dudes, that don't give a shit about its sociological ideas and expressions!!! I am involved in this sort of alternative scene now for more than 10 years -- and I know it has never been some kind of "idealistic paradise" -- but also on the other hand, i have never seen before such a huge mass buying records only for collectors standard without being interested in the musical value of those records!

And what really bothers me & makes me writing this letter, is that mags like MRR kind of support this bootleg-bullshit! Why do you put classifieds in your mag, where some assholes keep asking like $30 for Minor Threat "Live At Buff Hall" 7", when this record is still officially available at a normal price? And why do you complain about not being able to review all the stuff you get adeptly, when on the other side you waste a lot of space & time for reviewing the latest 7" boot w/o any contact address?!?! A review has always some sort of informational and promotional value, and labels/producers need that sort of publicity. And a mag like MRR has a massive influence on the underground scene, as well as a responsibility to reflect the scene. You should be aware of your responsibility -- so don't support stupid collector-attitudes by reviewing obscure boots....

Finally you may say, that you MUST review anything for the sake of information & "journalistic responsibility" not censoring any products? But then again, if you wanna put it that way, I can tell you that you actually ARE striking out a lotta records, that in your opinion aren't "punk or hardcore" enough....thats where you draw the line! Yours truly,
Armin/X-Mist





A Distributor

MRR: Would you say you're more involved with distribution or production of boots?
Distributor: Distribution for sure. Just a little production.
MRR: And is it fun?
D: Yeah. It's worth the risk, how's that? There's a high off the risk.
MRR: Do you enjoy all the records, or are some shit?
D: I buy samples, and if it sucks I don't bother. When they're good it's really neat because I'm a collector too.
MRR: What are some of your favorites?
D: All the '77 era punk stuff, Crime, Weirdos, etc...
MRR: How many records have you issued yourself?
D: Three.
MRR: Do the bands know about it, do you know?
D: In one case I know for sure. From a band that's long gone.
MRR: What's the largest pressing you've done?
D: Eight hundred. I wanted to be able to sell the record at a regular price, but I had to pay some band members money for it, and they wanted me to charge a boot price instead of a regular price. I could've sold a ton at $2 or $2.50 to distributors, but they wanted it to look like a boot. Now I just want to liquidate it because I haven't gotten all my money back from it because the price is too high. I know someone who probably sold 10,000 copies of a certain title.
MRR: Have ever been threatened by a band?
D: No, but I don't do that much volume to be consequential.
MRR: Do you think that ethically or morally there's something wrong with bootlegs?
D: No, unless someone was shopping a demo out to get signed and someone else booted it. A counterfeit is jive. Making something to look real and sell it as an original.
MRR: Do you think there's a difference between putting out stuff by a band that's long gone compared to putting out a current band's boot?
D: Yeah, I guess. But I don't like it when people put out stuff that already's out, just retitling stuff, that's what makes bootlegging ugly.
MRR: It seems your approach is as a fan?
D: Right, a fan first, and then you try to break even on it. Sometimes the prices are fair, but sometimes when you're buying quantity and are being charged $4 or $4.50, I think it's a little jive. When you pay C.O.D. on 200 pieces and shell out $900, that's crazy. It costs $500-$800 to manufacture 500 with sleeves, so why can't I get a little bit of a cash break and pass it along to the consumer. I just feel I'm being ripped a little, taking a higher risk on selling someone else's stuff. I don't think that's right. CDs are ridiculous, you've got to pay $18 for them. They only cost $2 to make. "It's the risk involved" they say, but you can sell them for $8 and still make $6 a pop. But it's that whole thing, that because they're illegal, everything goes up and someone's making the money. I don't like the gouging. What do you think about boots?
MRR: If it's from a band that's history, I think it's great to release previously unreleased material. And reissuing early punk records that now cost $40-$80 buck for $4 is great for young kids just getting into punk.
D: Yeah, if the band is too stupid to do it or just doesn't care any more, like the Rocket From The Tombs stuff, it should be documented.

BOOTLEGS

Hello there

Bootlegs to me are good and bad. I love records so I can't help buying them.

You have businessmen who put 'em out who don't give a fuck about the music or even like it themselves. This I don't like. But not all people are like this. My friend in Austria did a Bad Religion boot Lp. He sent the band some, and all profits he gave to his local community center and fanzine. He put it out 'cos he loves the band and the recording of the gig that he was at. To him, it's something very special.

There are some records which are so rare that you'll never get them unless you got stacks of money, which I haven't. The Big Boys single has just been booted which I can't wait to get, a record I've wanted for a few years now. I'm a vinyl junkie if there was another way to get these records instead of boots I would.

I also feel guilty when I know the bands aren't going to get any money from them, but money isn't everything.

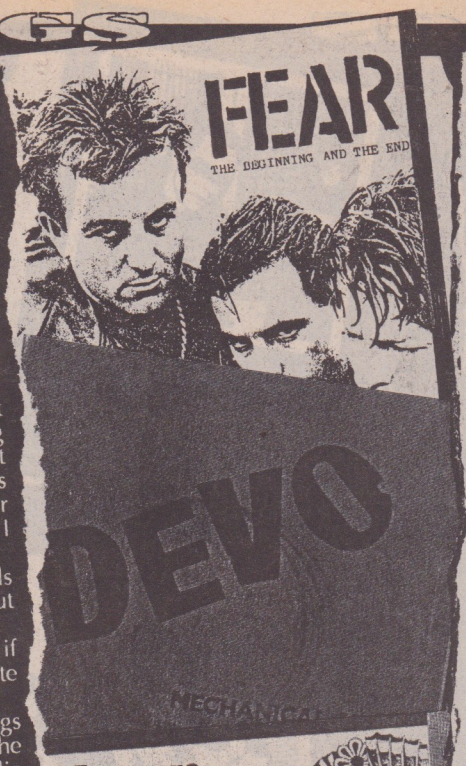
I sing in a band and I wouldn't mind if someone done one of us. In fact, I'd be quite pleased, but I doubt we ever will.

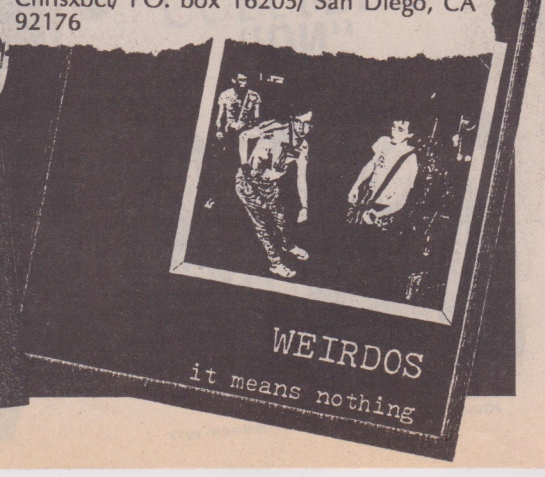
I've just given some rare Fear recordings to a bloke who is gonna put it onto vinyl by the time you read this. They're live on Spin radio and demos, I'm doing this 'cos I want it for myself. The other guy with the money will make the money, but there's nothing I can do about that. I can't do it myself.

I know material gets booted that bands don't want out either 'cos they think it's crap or they just want to leave it behind them.

With boots, some can't wait for 'em, some dread them. I'm waiting for my next fix, Big Boys, Fear, and many more I expect. I suppose I'm selfish, but I can't help it. Long live vinyl. It's good enough for me!

All the best,
Mr Greedy





Chris xBCT On Bootleggin'

Here's .02¢ worth. Sure, it'd be great if they'd sell them for reasonable prices and did only high quality material (that is, they spent a bit of money on remixing and mastering). Meanwhile, the big benefit is that if the bands or labels won't release this frequently really neato material, then who will? The funny thing is that since there's usually limited pressings of straight and boot pressings, they all eventually go out of print. At least it give the person who's recently gotten into punk or vinyl, a chance to get the music on a record at (usually) reasonable price. Course, all along most people can get most of the out of print music on tape. But somehow that just ain't as sweet to have is it? What can explain it? We're inadvertently swept into collecting due to the limited pressings that are virtually inevitable in cash-poor punk projects. At least there's lots of trading going or and big bucks for out of print records can be avoided that way, as well as with the introduction of bootleg pressings. It is unfortunate if some bootlegger simply represses a record just like it was, especially if the original label/ band never wanted it to be repressed (for whatever reason) or planned to repress it themselves someday. Again, tho I think since it'll all basically go out of print anyway, what's the difference? Honesty, cooperation and mutual voluntary support is a bedrock element of punk rock.We've been very lucky that way. Too bad bootleggers have gotta circumvent that path to make available music that lots of people still wanna get a hold of, but the original records are very hard to find.

I think the best thing a bootlegger can do is send 10% or so of the pressing directly to the band, enormously or not. Then I figure most of the bases are covered. Well, regardless of what we all discuss about the subject, it'll continue to happen with regularity. If prices can stay down, if more people can get hold of the material this way, if the bootleggers aren't big ripoffsters, well it sounds like an ok deal, overall, to me.

P.S. My kid is 17 months old (Hannahxbct). I've joked with some European punks who have visited & with some fellow punk parents, that maybe I'll write a 'tips on being a punk dad' article for this multinational-independent-still thriving zine. If I'm too lazy/busy to do it maybe one of you will? Take care, thanks for yer time and besides the quality tunes and attitudes, to me the friends, traders, contacts & fellow punk rock infected people out there continue to make this stuff be as satisfying as ever -- even as the years pass --yow. Note zip code change, thanks. Chrisxbct/ PO. box 16205/ San Diego, CA 92176

BOOTLEGS

Dick Lucas run Bluurg Records & Tapes, is the singer of England's Citizen Fish, and was the singer for The Subhumans and Culture Shock

MRR: Have any of your bands ever been booted?

Dick: As far as I know, we haven't, no. Someone from Canada once wrote and asked if he could release a single of a couple of tracks from an early practise tape that I'd released on Bluurg Tapes but I sort of said "no" and "yes". In as much as though it would be nice to have those tracks on vinyl but not if they'd sell for a lot of money. If they were round about the £5 mark, or more, then you may as well just buy the tape and get a lot more tracks... and the quality would probably be better anyway.

MRR: But if they did go ahead you'd look the other way?

D: I wouldn't take them to court or lay down the law about giving us royalties, it either happens or it doesn't. But if you release stuff on tape then it's in the public domain so to speak and if someone wants to put up the money and make bootlegs there's not a lot we can do to stop it.

MRR: So long as they send you a few copies?!

D: Yeah, I wouldn't mind one for myself!

MRR: You feel that way about something from the past but what if someone put out a bootleg of what you're doing now -- say a live boot of Citizen Fish, how would you feel about that?

D: It would totally depend on the quality and selling price. That's all there is to it. If the quality is high and the price is similar to that of a normal release it's just like someone putting out your record for you, you just don't get royalties from it.

MRR: How d'you feel about that?

D: Well that's ok. If we want to do a live LP, which we're thinking about doing, then we'll do it. Then if someone else wants to do another one that's ok by me. I'm not really sure what the rest of the band would think about this, because it's difficult enough getting the quality right for a really good LP anyway. But I know that if I was really into Citizen Fish though not in Citizen Fish a live record of a good show would be something I'd really want, and if it was reasonably priced then that would be even better. I've bought bootlegs myself and they've cost me a lot of money. It's almost like having the thing is as important as its sound, and if you find one that's both good to have and of high quality then so much the better.

MRR: So from a fan's point of view you'd like to see everything accesible?

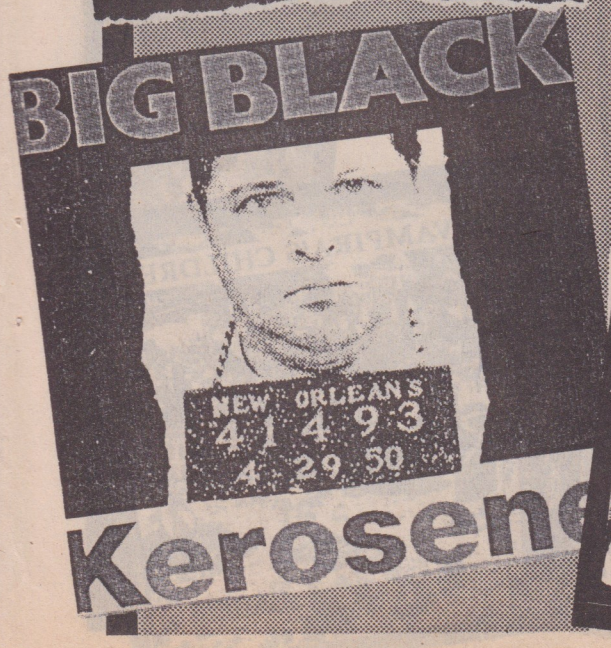
D: Yeah. These bands that bitch about their artistic control being lost are just doing so because they're not getting any money from it.

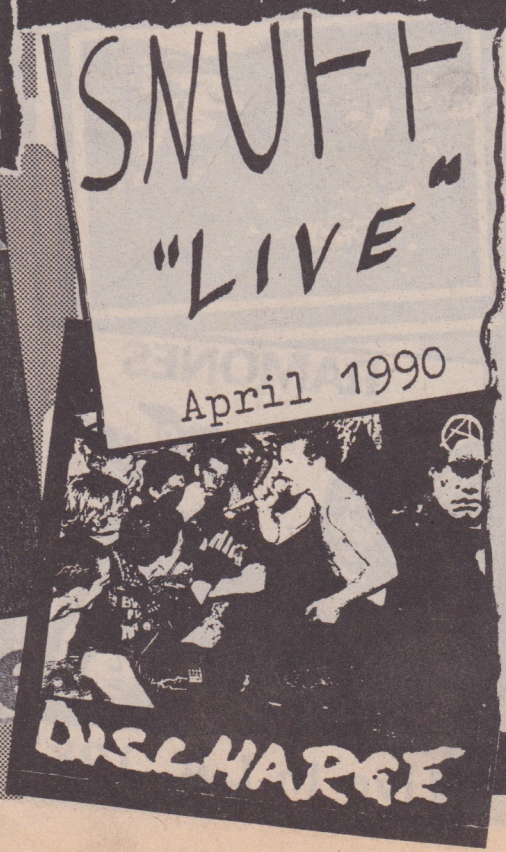
MRR: Anything else you want to add?

D: Actually the name 'Bluurg', my label, came from the top of a list of tapes and records that I was trading round about thirteen years ago. Yikes, that's a long time isn't it?! I was still at school and in the back of the music papers were lots of adverts selling live tapes. Most of them were really shit quality, and a lot of the records were too. "Siouxie and the Banshees Demos" one said on the front and you'd play it and it was a tape recording of a tape recording of a tape recording ... a fifteenth generation copy with loads of hiss. So the worst thing is that people get ripped off. The consumer gets ripped off, I don't think the bands do at all. People who make them should have some sort of conscience concerning quality.

MRR: Some people are putting out not only poor quality bootlegs but also in very limited quantities. They'll press fifty and use them to trade for old stuff that's very pricey nowadays. So they're doing it to fill in their collection rather than making things accesible to the public. Though would you feel different if somebody booted one of your already released records?

D: I wouldn't like that, no. If a record's already been released then there's no point in bootlegging that. It's just reproducing something that's already available, and not doubt it would be of worse quality and more expensive. That's just complete capitalist greed.





Max RNR

I always thought that punk bands weren't into the music for the money. (If they were I wouldn't recommend a visit to the UK.) I mean, punk is about sending a message, and sharing and DIY and all that jazz, so why should a band complain about being bootlegged. Sure they lose out on selling LP's etc, but bootlegging is a good way to hear loads of music at a cheap price.

As for bootlegs of gigs, well I love the Dead Kennedys (so what's new), and I'm sure that if Jello found out that I had bootleg copies of their gigs, he ain't going to sue me for copyright. But there are people out there who sell these booleg copies at a price, cos they know that big fans of bands are going to buy there stuff. If you look at the metal scene, I've seen bootleg gig's of Metallica, being sold for £5. In this case the band didn't make any money, only the rip-off merchant.

I have two video recorders, so I can also copy videos. A classic example of need to b/l, is the Dead Kennedys video 16/4/84 San Fran. the last night of "On Broadway". You can't buy this video anymore, so I had to borrrow it (from Beddis -- thanks again) and copy it.

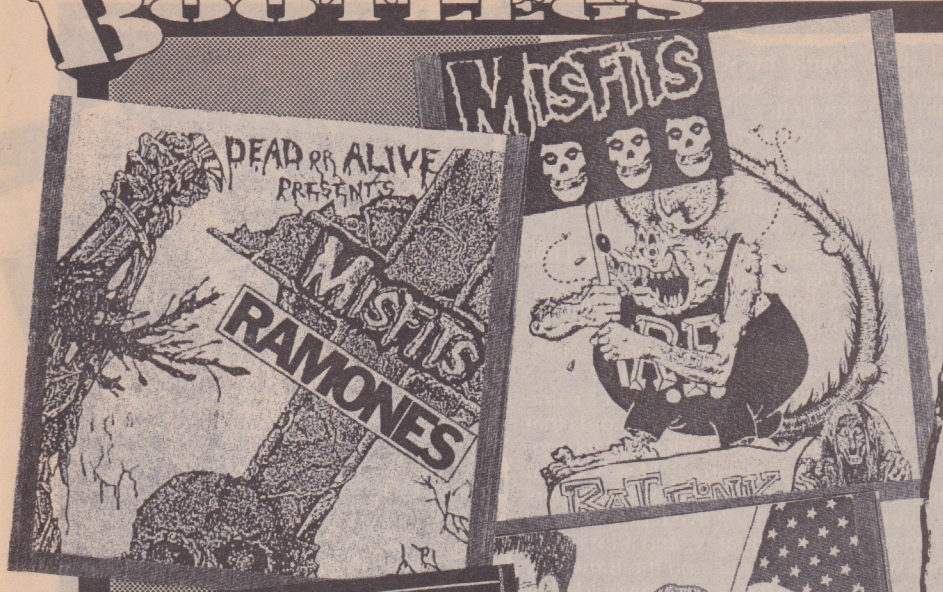
So apart from stopping rip off merchants, why not bootleg???

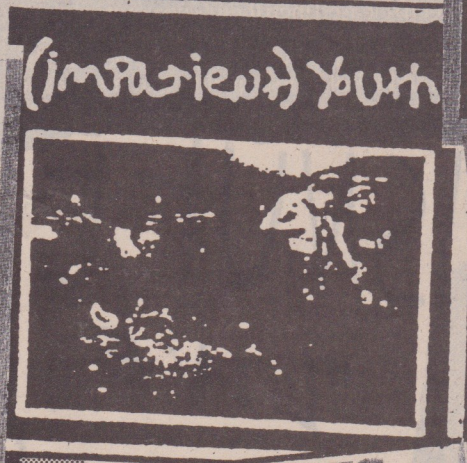
Ian X, 8 Pendrea Close, Gulval, Penzance, Cornwall, TR18 3NF, England.

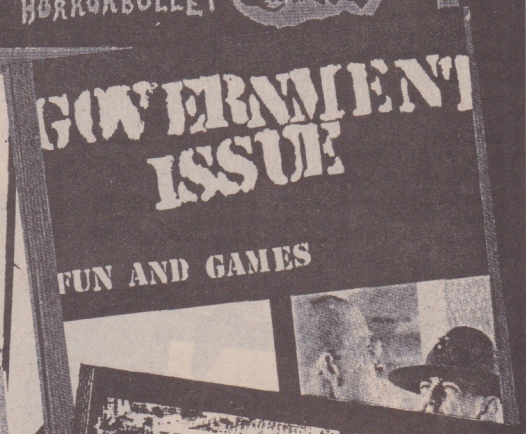
BOOTLEGS

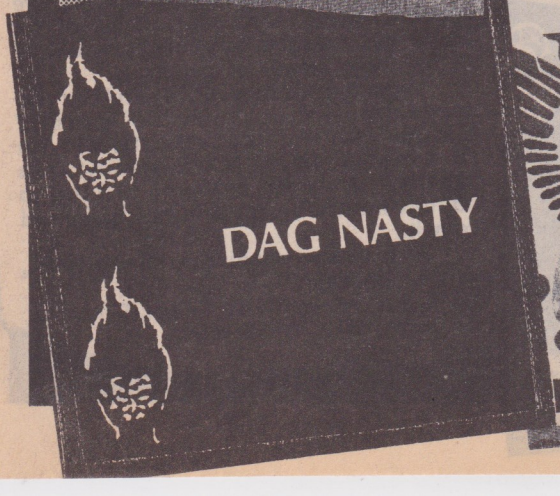
To The Limited Bands Who Cry About Bootlegs

Bootlegs are good because they are made to discriminate the bands that put out originals. Because they only make limited pressings or just don't have money to press enough. For example: The Misfits only pressed very limited stuff and the punk community was not able to get everyone a copy so the punks started to boot them. Glenn Danzig bitches left and right about it. He should get off his fat ass and reissue all of the shit and it would solve part of the problem. Other bands should get off their ass and find out what life is like and get a job to help reissue thier vinyl. You don't really see bootlegs for Punk/Hardcore bands on major labels just the little limited edition companies. So all I really have to say is think McFly, get a job to make more not less! Use more effort! Well all you who think I'm fucked, You're fucked! I'm sick of all this high priced vinyl! The boot is just as good, is cheaper! Sincerely,
Pissed off somewhere in Muskegon









BOOTLEGS

Bad Religion Boots

Mr Brett is the guitarist and a songwriter for Bad Religion, as well as owner of Epitaph Records.

MRR: Being in a band that's been bootlegged quite a lot recently, how do you feel about this?

Brett: I really don't mind bootlegging, as far as live bootlegs go. As far as I know, that's the only way we've been bootlegged.

MRR: I thought I remember one of the first 12" 's done on a 7", out of Europe.

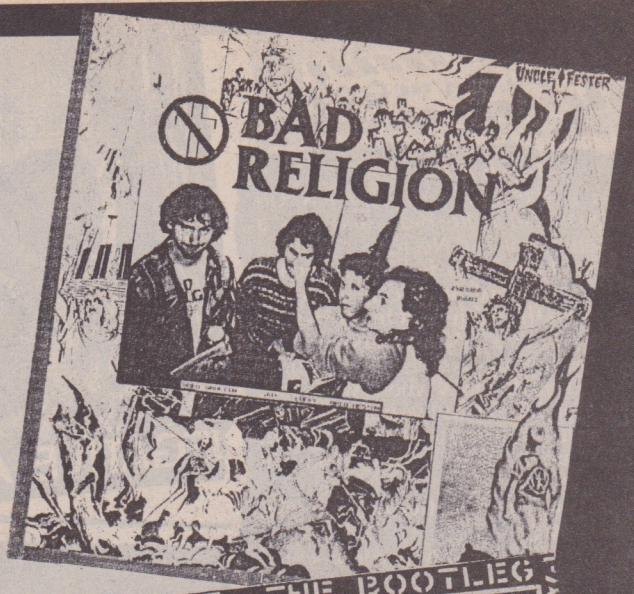
B: Right. That was authorized by me. Fire Engine did a limited run of the original EP that was included with the German release of the "No Control" LP.

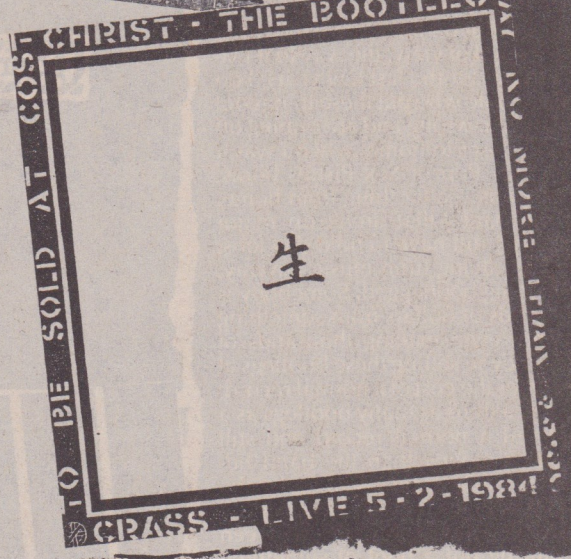
MRR: I somehow remember that there was a prior boot, unofficial, that was circulating in Germany, and you included your official boot to undercut it.

B: That kinds of rings a bell. That would bother me if somebody booted a studio recording that we did. You know why, because, first of all, it is available on Epitaph and the sound quality wouldn't be as good, and it's something that's already available. I think the only reason at all to bootleg them is for some guy to make some money. Whereas I know for a fact that some people who've bootlegged our live stuff have contacted me after they did it and said, "Look, I hope you're not mad at me but I just love you guys and the tape of this concert was so great I decided to release it. That really doesn't bother me. The only person who's going to buy a Bad Religion bootleg anyway is someone who is really into our music. A regular, middle-of-the-road kind of person who is somewhat interested in punk rock isn't going to go out and buy a Bad Religion bootleg. They're going to buy "No Control" or something. So, if someone boots a live thing that otherwise is unavailable, I don't think it's taking sales away from the band because if we ever do put out a live album, people would want to buy that just as much as they'd want to buy the bootleg. What it does is spreads our message and makes more of our music available. Really, I don't think there's anything wrong with it.

MRR: Have people had the courtesy to send you copies of what they've booted?

B: Yeah.





Southern Studios

John Loder is the owner of Southern Studios, the people who put out or distribute Crass, Bluurg, Dischord, BYO, and many other labels.

MRR: You saw the Crass bootleg LP, "Christ The Bootleg", what did you think of that?

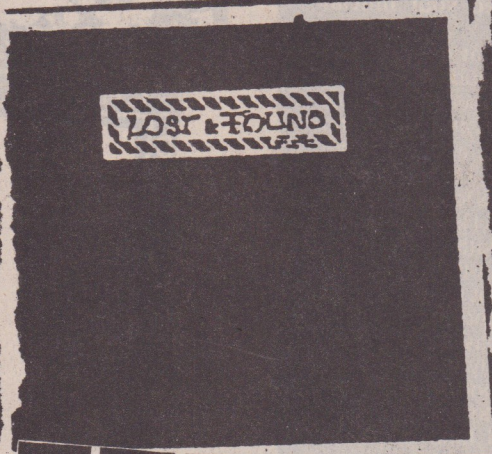
JL: I thought it was great because the guy obviously knew what he was doing. He knew what the band was about and produced something that captured the way the band might have done it. I thought it was great when I saw it, thought it was good that he was doing it at a reasonable price, and when I gave one to the band they thought it was great. I think they even wrote to him and said so. That's an example of a worthwhile bootleg.

MRR: Even though it was done without initial consent?

JL: Well yeah, because it's sort of like a fanzine. The times that I do get upset is with a counterfeit, rather than a boot -- like the Fugazi live record that's even got a Dischord logo on it. *(see Ian MacKaye's interview for more on that.)* The Crass one was obviously done out of genuine motives, whereas many bootlegs are done strictly for opportunist reasons. That's why I really liked it, it was a genuine article, done on a fan level. I see no difference between a bootleg and a fanzine.

BOOTLEGS

TOUCH ... GO RECORDS



Touch & Go

Corey Rusk is the owner of Touch & Go Records, Quarterstick Records, and was a founding member of The Necros.

MRR: As somebody who is both a record collector and a record producer, what are your feelings on the subject of bootlegs?

Corey: Certainly mixed. When I was younger, before I started putting records out, I thought "Great", and I bought many when I was a kid. In the last two or three years I've put a lot more thought into it, as it started happening to people that I know. I don't think I've bought any in the last few years.

MRR: Would you, as a matter of principle, not buy one now?

C: Yeah, although in actuality, in a moment of weakness, if it was something that I really wanted, I might. But on the other hand, from a record label point of view, the way that I've been seeing things for the last few years, I do think that the people who put these things out are definitely in the wrong and are ripping off bands. Hitting closer to home, when I was a kid I bought Iggy Pop or Sex Pistols boots, major labels bands -- a far thing from home. But now I see bands that aren't on major labels, bands that still have to hold day jobs, not making their living from music anyway, that are now being bootlegged. Somebody is making thousands of dollars from something that they're not even making thousands of dollars from. They're selling these bootlegs at two or three times the cost of a normal record, so they can sell a third as many bootlegs as a band would sell a normal record and still make way more money than the band because they won't have paid anything for the recording. I think that's incredibly wrong.

MRR: Do you see any distinction between somebody putting out a boot of something very old and collectible that now sells for $50 or $75, as opposed to somebody booting a band that still exists?

C: I suppose I haven't thought that much about the principles involved there because I haven't really bought a boot of the sort you're talking about.

MRR: You know, like somebody put out a Big Boys "Frat Cars" 7", and that record was going at big bucks but now some kid who's just gotten into punk can pick it up for $5.

C: You mean all these early punk bootlegs. I think it's not necessarily morally defensible. It could be morally defensible if the person who did it was sending money to the band for it. I have heard of rare instances where someone will bootleg a long out-of-print punk record because they love it and where they actually sent money to the band -- either anonymously or by previous arrangement. That's certainly far less dispicable than those people who argue "Well I'm a fan and that record's been out-of-print for 10 years and it's a great record and people should be able to buy it." Ok, all that stuff's true, but why should you make thousands of dollars off of it at this point?

MRR: How about this grey area that has somewhat affected Touch & Go, where there's a boot of the first Necros 7".

C: That fits right into the classification you just talked about.

MRR: Or how about the Lost & Found, where they claim it's with permission.

C: I have big bones to pick with those guys. I will give him credit that he has phoned me before several times, and while I disagree with some things that he has done, I don't believe his intentions are totally evil, I don't believe he's out to screw anybody. But there have been a couple of instances of things he's done that have involved our label where he did not have permission to do something and claimed he did or thought he did or got permission from sources other than the proper sources. I've had arguments with him about that, about "You know this stuff's on Touch & Go, why didn't you ever call us?" I can't totally say this guy's a jerk. As far as I know, the vast majority of stuff he's done, he has had legitimate permission for doing it. I don't think he was just out to screw us.

MRR: He does kind of have a label logo that looks like yours, though. *(laughter)*

C: But again, we kind of have a label that looks like somebody else's *(more laughter)*. I can't say a word about that.

MRR: Are you intending to reissue some old Touch & Go stuff.

C: With the rash of all this bootlegging going on, and this being our tenth anniversary, starting in the summer you'll see some reissues, and in the fall we'll have a tenth anniversary compilation coming out that's going to have a bunch of unreleased stuff from every band that's ever been on the label. Through the summer and the fall, hopefully by the end of this year, we will have everything that we ever put out in print. If there is a market for this stuff, if the kids are out there that really want to buy this stuff, at least if we legitimately reissue this stuff, we're honest and the bands are going to see their fair share of the money. That just seems like the right thing, and the consumer who buys the stuff is going to get records made from the original masters instead of records made from cassettes or records made from records. I really think it's unfair when bands aren't getting paid or getting consulted. And there's another way that bands get upset or hurt by bootlegs, and that is if somebody puts out a bootleg just because they have a tape and can make some money and it's a horrible live performance or totally unrepresentative of the band, then not only is somebody else making a bunch of money off their name but somebody else could be damaging their name at the same time.

MRR: What about boots like Rocket From The Tombs, which is hardly going to sell a lot, but which are a vinyl document.

C: I genuinely believe there are some people out there who aren't just trying to make a quick buck, who are doing it because they love it and aren't making hardly anything off it. You're right, there are certainly some really obscure things, and how many of them are they even going to be able to sell? But just think about all the Misfits bootlegs, any band that has achieved any amount of success, and suddenly there's just shitloads of bootlegs out there. The first one's that come out are usually the early demos that kids really want to get their hands, but then comes the flood of bad live tapes. I think that's just pitiful.

BOOTLEGS

Biafra on Butt-legs

I have very mixed feelings about boots. On one hand if it weren't for bootlegs we'd probably never get to hear Howard Devoto singing those early Buzzcocks songs. Or the punkier but less spacey demo versions of the first Banshees LP. I sill like the rougher early Joy Division songs better than what they did after Marvin Hannett got a hold of 'em. (Does anybody out there have tapes of the great unreleased pre-"Flat field" Bauhaus songs? There's at least an album's worth). I search out every boot I can get my hands on of people like Iggy and The Doors; where no two live shows are the same. And who'd ever get to hear those late 60s/early 70s "heavy psych" albums that sell for $400 if it weren't for the bootleg repros?

The spread of Western rock and roll via bootlegging played a major role in bringing down the Iron Curtain. I know it's the only way most people in Russia or the Philippines could ever hear my music, but I also feel taken advantage of by people who don't give a flying fuck about the artists, only making quick money off their work.

Make no mistake, most current hardcore bootlegs are not made by "fans who support the scene" but by future yuppie wannabes only out to cash in on a scene. Why else would the prices be so high? Some boots seemed designed to cater to clowns who care more about how much money a record is worth than what the music sounds like and asking for rare original in trade for bootlegs really smells. Granted, anyone who'd pay $50 for yet another crappy sounding Misfits live trinket deserves to be ripped off. But did whoever first made that Siege EP even try contacting ex-members of the band? I doubt it, because then they would have had to sell the legit version at a way lower price, thus defeating the purpose of the scam. The bands are rarely sent copies, even anonymously. If the artist isn't supposed to know about their own record then it's logical to assume that whoever made it intends to rip them off. If these people have so much money to put out records why not use it to help today's active bands? The "vintage" early punk bands could have used it back then! Few records were made because no one had any money. Dozens of great songs were lost to history when the "classic" bands got discouraged and broke up.

People with short memories are sometimes spoiled by the relative strength and popularity of today's scene. Some bands cop the attitude that people owe them a "record deal" after a few months practice and a couple of good songs. Yet even now labels like ours have a waiting list of good bands we wish we could put out if we just had a little more money. Why not step in and help capture this music now instead of concentrating on the past while the "classic" cult bands of tomorrow give up and fall apart too soon? Some labels even do both.

I'm grateful to all the tape collectors who've turned out stack after stack of live Dead Kennedys tapes (even Lard!) that we never knew existed. Friends swapping tapes is great but when someone greedy steps in it ruins it for everyone else. I used to be very trusting with tapes, taping and boots. Now I'm not. Here's why: a recent overpriced DKs boot called "Showdown" not only pirated a never released Winston Smith design and used the logo straight off our letterhead but one of the tapes was stolen from the band! A kid I thought I knew asked to tape our show at the Farm and promised to send us a copy right away, otherwise we would have taped it ourselves. I never heard from him again.

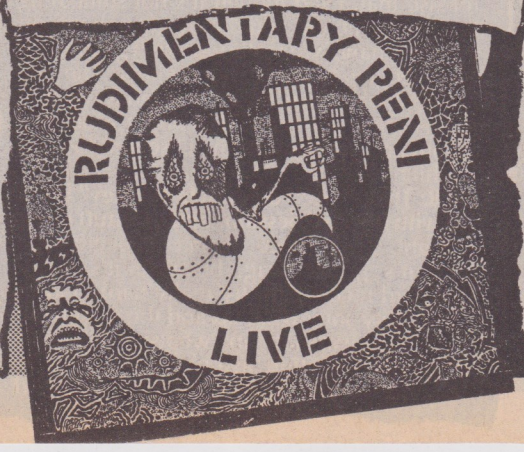
I saw him years later and he was icy from the moment I talked to him. When I brought up "Showdown" he claimed he'd lost the tape long ago. Two German DK boots even list the Alternative Tentacles/No More Censorship address to try and pin the whole thing on us. Remember the Rudimentary Peni boot out by a meat eater in LA that claimed "all profits go to animal rights"? I especially feel used by the asshole who interviewed me, claiming it was for a fanzine, then put it out as $25 picture disc! Guess who gets blamed in angry letters for price gouging?

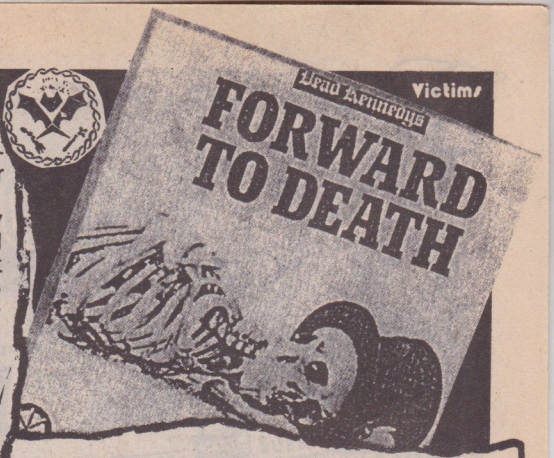
Sometimes they're funny though. Like when Midnight Records had Greek bootleg 7"s of "Too Drunk to Fuck". Turned out someone had dug up some regular Greek pressings on Music Box and xeroxed their own sleeve design over it. The Lawrence Welk era label graphics are hilarious, probably haven't been changed in 30 years. I have no idea if Midnight knew what these were or not. We sell the American pressing to this day for half the price. Seems worth being booted in Indonesia just to crack the Islamic curtain in one of the most repressive countries in the world. The cassettes even have Brietish flags on them to show that it's "Rock 'n' Roll"!

I also learned the hard way on "Skateboard Party". Mike Just in Germany sent what he said was a test pressing (the sleeve was already made) asking if he could make 1000 copies. I figured "what the hell, why not" and said "sure". Almost immediately Thomas Ziegler of Mulleimer "licensed" it from Mike and made almost 10000 more copies without asking the band. American distributors were even flogging it to stores as a new Dead Kennedys studio album! It hurt all the more because we were flat broke at the time and could not afford to make a legitimate DKs studio album.

Mike put a stop to it at our request and he and I became good friends. He even made sure we got paid. I guess it's not so bad since his share went towards launching his excellent German label, Starving Missile. Ziegler later tried to threaten us, claiming German rights to "Frankenchrist" based on our "relationship" over "Skateboard Party". My original handwritten letter to Mike was also xeroxed and doctored by other people claiming I "authorized" them to sell live DK tapes and not pay my own band.

We've also had a sleazeball who didn't even like our music go behind our backs and demand photos, art and anecdotes from our friends for a book on the band. He gave the impression that it was our idea and that I, in particular, expected cooperation. He planned to release it as an "official authorized biography" until we found out and hinted we'd sue.





He even had friends of his try to trick me into writing his book for him. They claimed it was an interview for "important magazines" in Japan and Brazil so would need as detailed a history of the band as possible. Yeah, right.

We've also been ripped off on thousands of Clorox bottle quality pirate pressings and cassettes of "Fresh Fruit ...", "In God We Trust", "Plastic Surgery Disasters" and even "Let Them Eat Jellybeans". They're made in Italy by Base and Ariston Records, also in Spain and Portugal, and sold to American stores by a cutout distributor in Pennsylvania (with alleged Mafia ties) at a lower price than we can afford to sell the real ones. Some stores turn around and price them as $12-15 imports. Please don't buy these! You can spot 'em easily by the xerox covers, country of origin and they sound like shit.

T-shirts are worse. Chain stores all over America seem to be moving loads of counterfeit Dead Kennedys shirts that often trace back to another allegedly mob linked racket. They seem to be centered around Chicago or Milwaukee, depending on who's looking for them. Reportedly not even Bill Graham has succeeded in bringing them to court. We've probably been burned on 99% of all DK and AT merchandise but what hurts most of all is Winston Smith, who once again remains destitute while other people rake in money off his designs. I'm not that comfortable selling merchandise and stuff, but we've made it at Winston's request to keep him from being ripped off even more.

So now I take a reluctant hard line. I only let out live DK tapes to a few trusted friends. I even get weird about taping my spoken word shows unless I know what it's for. I hate to fall into a 'guilty till proven innocent' rut but what am I supposed to do? People have come up to me saying "Jello, be a man of the people. Lemme video tape your show for a compilation I'm making. It's against censorship. It's a benefit for the scene." Scene? What scene?!? Rather than keep track I just tell them "no". I saw an ad in Film Threat magazine from Cass Corridor Video in Detroit listing SNFU on a compilation with Skrewdriver of all people. I called Chi and asked him what was up and he was shocked. The band had no knowledge of the video at all.

The sad part is most people who want to tape, reissue or get compilation tracks probably mean well and are totally cool. But the minority who use and steal have screwed things up for everyone else. I'd rather deal with people on a friendship basis without agents, contracts and bullshit. Now I say no when I used to yes. We made the music. It's ours, not yours. But ... er ... anyone got the Italian DK boot 7", a Bad Religion "We're Not the Damned" or X-Ray Spex live LP with Reagan in a noose on the cover they want to get rid of?!

Dischord/Fugazi

Ian MacKaye needs no introduction to readers of MRR. As an outspoken and passionate punk populist as well as a member of oft-bootlegged bands such as Minor Threat and Fugazi and co-founder of Dischord Records, Ian has perhaps a uniquely valuable vantage point on the question of bootlegged records and merchandise. Ian was interviewed on February 26, 1991 by longtime friend and member of Positive Force DC, Mark Andersen at the DC Space before the Jawbox/SuperChunk/Candy Machine show.

MRR: Do you think bootlegging is a problem within the alternative community at this point?

Ian: Well, I think we need to be a little more definitive about bootlegging. I think, on the one hand, the "do-it-yourself" ethic would lend itself to people making their own T-shirts. We think that's great, people that want to make a Fugazi T-shirt for themselves, that's fine. Where we run into problems is where the people are taking advantage of the name "Fugazi" to make T-shirts to purely profit, you know, for profit's sake. Obviously, people can sell those shirts. We decided not to make those shirts because we're a band. And we're lucky enough to be able to get by without selling shirts. This is a kind of involved situation, the T-shirt thing, but with merchandise, we decided not to make anything, and that way, if people see a Fugazi shirt they can be sure that it's unauthorized and they can decide for themselves whether or not they want to support that person. They can see that we're not making any money out of it. We're pretty vulnerable to that kind of stuff, because, again, people want the shirts -- we are, I guess, a so-called "popular" band -- and there are plenty of people in the world who would gladly take advantage of that situation to make money. But that's OK, you know, that's the way it goes. Records are kind of a different situation. On the one hand, I can see why fans who are really into some live tape would release that. Even though it's not something that we as a band could fully get behind, on the other hand, we really wouldn't go through great lengths to try to stop it either. The one incident where we did go out and try to stop it was when a person was doing a bootleg record and then putting the Dischord logo on it which is just total bullshit...

MRR: That's the "Function Is The Key" bootleg with the Peel Sessions and live stuff on it?

I: Right. It's a piece of shit to begin with and...it's just a drag, because it's not a Dischord record. We try really hard to keep our quality somewhat up and the quality on this record was not "up" whatsoever. It's an interesting situation again, because in the underground community, just by the relaxed nature, the informal nature of how things work, it's very easy to take advantage of that situation to bootleg things. It's in a community that would sort of help foster that kind of "do-it-yourself" thing, like we said before. So, it's unfortunate that some people are taking advantage of it purely for monetary reasons.

MRR: I know from personal experience that Fugazi, if not quite actively encouraging people to make live tapes, that at least you're very loose about it, that you really don't care whether people videotape you, do tapes of you, make T-shirts, whatever, as long as they do it for themselves. The line you seem to be pointing to is the line between doing something for yourself and doing something for profit.

I: Right. Basically, we have no problem with people taping us, or taking pictures of us or videotaping us as long as it's for their personal use. And if they're going to trade with their friends, that's fine, too. But we do get very uncomfortable about people who are videotaping to sell...its a drag, because it can't be a "Fugazi-approved" videotape, you know, if somebody else is doing it. We can't have any kind of quality control, and we don't want people buying things because our name is on it and then having it being bad. That would suck. One thing we thought about is that if everybody can get these tapes, if they feel like it's free enough, they won't go through great lengths to have to buy them. So, that's why we always encourage people. If they want to, they can go ahead and do it.

MRR: In other words, it's a way to undercut the whole "bootlegging/ merchandise/ collector" phenomenon. By making it totally accessible to everyone, then there's an encouragement to actually do it yourself.

I: Right. It's great if people want to trade tapes, I'm flattered that people like the band that much, you know, it's nice.

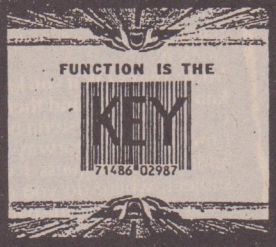
MRR: What do you say to those who would say that you actually encourage bootlegging of T-shirts by not making them, for example, that if you did it yourself and sold them, you could undercut bootleg merchandise?

I: It seems a little perverse to me. If it's our decision as a band to not do T-shirts, it seems a little perverse to me to just do it because other people are doing it. The point is, we're a band, not a T-shirt manufacturer.

MRR: I know one of the reasons MRR is interested in fostering this discussion is because they have had a dialogue within their own organization about whether they should review the bootleg records that come out. For example, they reviewed "Function Is The Key" while expressing their reservations about whether to review it. Do you think the alternative press should review these kinds of records?

DISCHORD records

FUGAZI



ALL POLITICIANS ARE INNOCENT

I: It's sort of double-edged. On the one hand, it does exist and it's nice to have that sort of documentation. On the other hand, by reviewing it, they immediately give it a pretty high profile. Everybody can kind of, you know, "dig in" then. If everybody reads about it, then everybody tries to get it...and that's kind of frustrating. But, I guess I don't really mind them reviewing it, I don't really care.

MRR: Do you think there would be a distinction between reviewing bootlegs of bands like, for example, the Avengers or the Dils, bands that have broken up and bands that haven't?

I: I feel much more comfortable with that *(reviewing bootlegs of broken-up bands)* only because if the band has broken up, they're clearly not putting the record out, whereas if a band is currently playing, still a "live" thing, it's kind of weird, the bootlegs take on different kind of terms. Particularly, like in our case again, if you're doing really well or whatever, if people will buy something that says "Fugazi" on it, we want to make sure that its a worthwhile thing to buy, not a piece of shit. I also think that bootleggers should show the common courtesy to send the band at least four copies of whatever they put out, if there are four people in the band, they should send at least four copies. That's common courtesy. Those motherfuckers in England who put out "All Politicians Are Innocent" should send us copies of it. It's an album, you know, it's out and I've never seen a copy of it. To give the band copies, that seems fair enough.

MRR: How do you feel like the whole bootlegging thing fits into what you would consider the "punk ethic"?

I: I think you're kind of confining things a bit...

MRR: Sure, the only reason I bring up the "punk ethic" is because obviously, to a certain extent, the punk ethic was that we try to keep some kind of equality, less hierarchy than traditional rock'n'roll...I mean, I remember buying Rolling Stones bootlegs, for example...

I: I think, well...first off, I think you've got to be careful when you start talking about things like "punk ethic". I mean, you and I can talk till we're blue in the face about the punk ethic, but I don't think you can say something in a magazine about the "punk ethic" and have it mean anything to everybody.

MRR: Sure.

I: I think that basically, some people put out bootlegs because they really love the band, because they really love this thing and they think it should be documented and made available to people. And there are other people who bootleg to make money. And you can guess which side I think is interesting and which side I don't think is interesting. As far as ethics go, I know people who bootleg stuff, you know, and sometimes they're pretty good, genuine people and sometimes I think they're just trying to cash in on things.

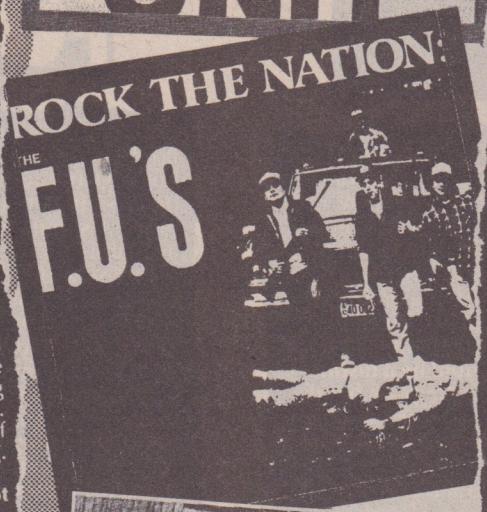
MRR: How do you deal with that? If tomorrow, for example, you found out who was doing the record in England you were talking about?

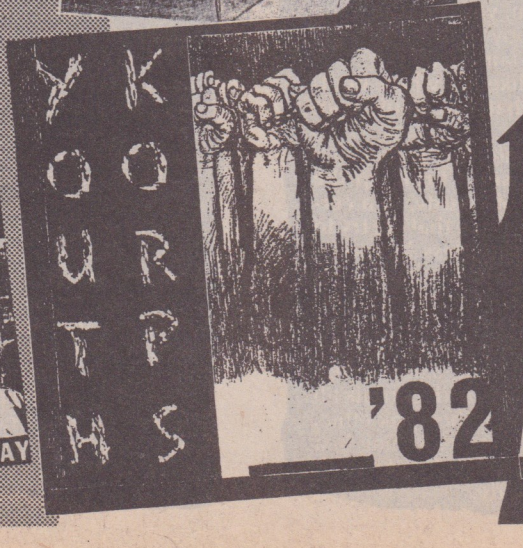
I: I'd ask them to send me a copy. I just want them to send us copies, you know? I guess it'd really depend on who was doing it. If I talked to them, and they were motherfuckers, then I guess we'd go after them. And if it were just some nice people, then maybe I wouldn't be so adamant about it. I mean, I've bought bootlegs before, so what can I tell you? People like bands...people are just fascinated by them and they want to get everything that they do. Sometimes records are way too limited. It's a weird game, the whole thing is totally strange. The whole thing about "collectible" stuff, limited releases...it's a fucking drag. When these guys from Lost And Found called me up and they talked to me about doing the record *("Minor Threat Live At Buff Hall")*, I couldn't really stop them. I guess I could have said "no" and maybe they wouldn't have done it, but, technically, I couldn't really stop them. So, I said to them, "Look, if you're going to do it, just make sure you're going to keep it in press." So it didn't become some stupid collector's item. And it's still available from Blacklist for 3 bucks. I mean, I've seen other places where it's selling for, like, 30 bucks, 15, 20 bucks, whatever, at stores who think they've got some great bootleg, but it's still available for three bucks.

MRR: So, that's one of the reasons why, when you did that SubPop single, that you also put it out on Dischord, because you're concerned about the prices people have to pay?

I: We're concerned that music should be available to people who want it. I mean, the SubPop thing, in some ways, turned into a bit

BOOTLEGS





Meet Mr Record Collector... And Then Some

Curtis is a well known record collector, runs Taang Records, and now has a new record store in Boston, The Kids Will Have Their Say.

MRR: As someone who runs a label, is an infamous record collector, and has a record store, what do you think about punk rock bootlegs?

Curtis: I collect them. It's not so much that they are bootlegs, but they are records of bands that I like. In the business sense, obviously I hate it. It's never come into a record label vs. bootleg thing till recently. Two bands we're putting out have been heavily booted. SSDecontrol -- we're trying to do a "Best of..." album, and bootlegs are popping up. As far as I know, there are two 7" boots and one boot of the "Kids Will Have Their Say" LP. And the Dickies. It's fucking ridiculous. All in all, I think bootlegs are kind of cool in a way, just the fact that someone is that interested in the band to want to do something. As far as T-shirts go, I think they should be prosecuted. Vinyl, if the band is dead, a live show that the band never had any intention of putting out, I think it's complimentary to the band as long as it's not available in mass abundance. If money is being made on a bootleg, it should be paid to the band.

MRR: Do you think a lot of money gets made on boots?

C: On the SSD boot LP, I know a ton of money was made. They sold it directly to New York stores at $10 apiece, and made at least 1000, so that adds up to $10,000. SSD never saw any money in their X-Claim career, and some guy from Youth Of Today bootlegs the record and pockets 10 grand and never shows any to SSD. In that case, I think they should be prosecuted. But the Siege bootleg, the people from that band should be happy that something finally came out from them. Same with Impact Unit. They only played 5 shows. I think it's kind of cool if it's done well and they don't use a bad recording. But if money is being made on it, pay the band.

MRR: So you make a distinction between a boot and a counterfeit like the boot of "Kids Will Have Their Say"?

C: Something like that there's no room for, as far as I'm concerned. When they bootleg a record that is actually an original record, that's bullshit. Obviously, if the label or the band wanted it in print, it would be.

MRR: If somebody knew that you were going to reissue it, that would be one thing. But if, for instance, somebody just put out the Dicks "Hate The Police" 7", which has been out of print for 9 years and costs $75 now, but some kid can get it for $4 -- where do you draw the line?

C: It's a very weird subject. That's why I say shirts, which is a money maker from the beginning, or repressing an album.... But doing a 7" single, doing 300 copies like the Siege, that's different. But an established band... SSDecontrol never saw any money, did the record themselves. It goes for $100 now, AAI never wanted the record back in print, and if he did want it in print he'd take a lot of songs off it and put out a greatest hits, which is what he's doing with Taang. It's hard to draw a line anywhere.

MRR: Will you stock them in your store?

C: I'll never stock SSD boots. I got one for myself, and don't want to give any more money to the bootleggers. I would stock a Siege boot. I'd let the band know about it. If they objected, I wouldn't stock it.

MRR: That's OK if you know the band personally or know where to find them today, but what about...

C: ...a Betong Hysteria bootleg? I'd have to take the time to call Norway to find out someone's address...no, I guess I wouldn't. This is a weird subject, where do you draw the line? I guess because I'm close to the band it pisses me off. But even if I wasn't putting out an SSDecontrol record I'd still be pissed off because there are thousands of the boots and it was put out for one reason -- to make money. Ten bucks a pop to Bleecker Bob's, he sells them for $20 or $25. You can't really blame the record store. He might be a dick, but... But like Glenn Danzig, when he goes to a store and sees a boot of one of his bands, he smashed the glass. He blames the store because he can't finger the guy who made them. With Misfits stuff, my God, it's ridiculous! After the first 400 bootlegs, let's stop! Those are the only two cases where I think bootlegs are money makers.

MRR: I guess I've conveniently drawn the line if a band is long gone and the original goes for outrageous prices, then I think it's OK to make it available and cheap for non-rich collectors. But if it's a band that still exists, then I think it sucks.

C: I got it! I just realized what I'm gonna do! I'm not gonna stock bootlegs where there are over 500 made. When you hit 1000, someone's making money off it. I just got a Bad Religion boot, full color cover, looks like it was made in abundance, full 24-track recording. That's made to make money. Less than 500 made, it's not a bootleg, it's a collector's item.

MRR: Speaking of collector's items, are you going to sell your record collection at the new store?

C: My doubles. I'm gonna actually sell the record collection but am keeping all the 7"s with big holes only. Yeah, because we're buying a juke box. We have two Dils records, people can't understand where there's a "Class War" for $40 and one "not for sale at any price". It's cuz of the big hole. I'm serious. Look at every Taang single, they all have big holes. This has all been a plot from the beginning. That's what sucks about Poison Idea. Did you know that Poison Idea never had any singles with big holes?

BOOTLEGS

Extreme Noise Terror

I write as a member of Extreme Noise Terror to express our opinions of bootlegs. As far as we are aware there are two E.N.T. boots.

"No. 1" - A live album recorded and made in Germany. The cover quality is good. clear live pictures printed in black and white -- but that's as far as it goes. The quality of the recording is moderate to poor. The worst thing about it is the price. The album sells for about three times normal album price.

In short, this record has been released anonymously for the sole purpose of making vast profits. This reflects very badly on the band as many people think it's an official release and then complain that we are releasing any old rubbish at total rip off prices.

"No. 2"-A recently released 7" from Yugoslavia, one side by a Yugoslavian band and one side live E.N.T. (recorded in Yugoslavia). This one is a complete joke, recorded on a hand-held tape recorder in the middle of the crowd, all you can hear is a few people talking and in the background is a buzz which is supposed to be the band.

At least those responsible sent us copies and then asked if we mind, but as seems to be the norm, permission is not asked for until after the record is made.

Speaking for myself now rather than the band, I'm not totally against bootlegs. If someone had a good quality recording that was released at the price you'd expect for an official record I wouldn't mind, although I think it's common courtesy to send copies to the band.

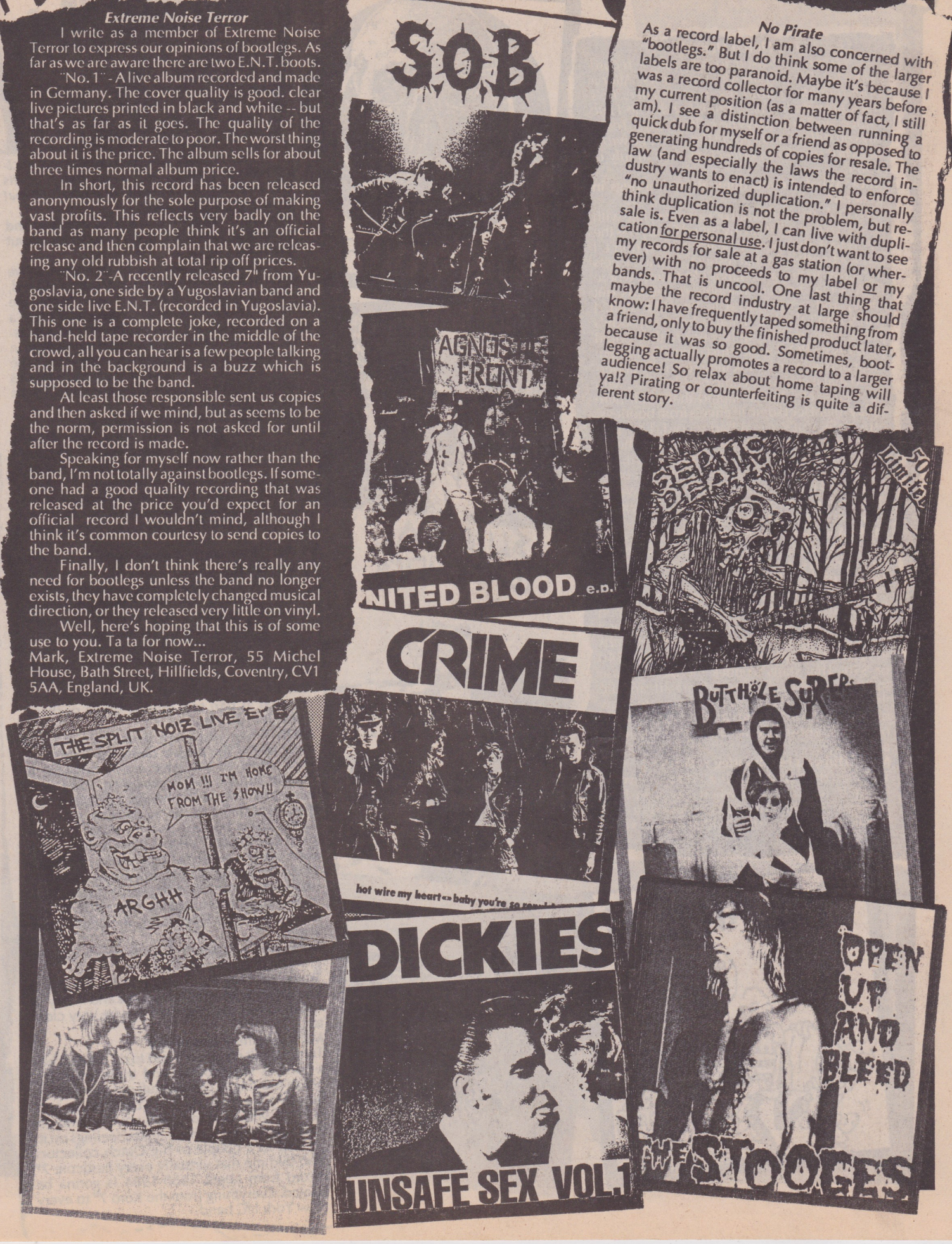
Finally, I don't think there's really any need for bootlegs unless the band no longer exists, they have completely changed musical direction, or they released very little on vinyl.

Well, here's hoping that this is of some use to you. Ta ta for now...

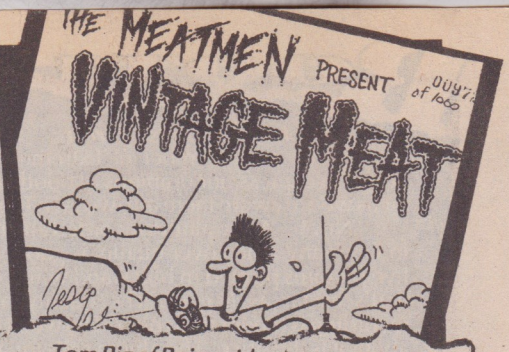
Mark, Extreme Noise Terror, 55 Michel House, Bath Street, Hillfields, Coventry, CV1 5AA, England, UK.

No Pirate

As a record label, I am also concerned with "bootlegs." But I do think some of the larger labels are too paranoid. Maybe it's because I was a record collector for many years before my current position (as a matter of fact, I still am). I see a distinction between running a quick dub for myself or a friend as opposed to generating hundreds of copies for resale. The law (and especially the laws the record industry wants to enact) is intended to enforce "no unauthorized duplication." I personally think duplication is not the problem, but resale is. Even as a label, I can live with duplication for personal use. I just don't want to see my records for sale at a gas station (or wherever) with no proceeds to my label or my bands. That is uncool. One last thing that maybe the record industry at large should know: I have frequently taped something from a friend, only to buy the finished product later, because it was so good. Sometimes, bootlegging actually promotes a record to a larger audience! So relax about home taping will ya!? Pirating or counterfeiting is quite a different story.



BOOTLEGS



The Dutch Hercules

Tesco Vee used to be quite a record collector, back in his Meatmen days. After a brief retirement from live performance, he's back now with a new punk band, The Hate Police, and nowadays he collects toys. Tesco says he still gets mail about the article he wrote for MRR on record collecting back in July of 1984.

MRR: What do you think about bootlegs in general?

TV: I look at it from a fan perspective, like with the first Necros 7" that my friend Corey has the rights to. Either people hear it or they don't. I think a bootleg, in that respect, is okay. It gets the music to the fans. Bands like Crime, where there's real limited amounts of records out there, and people need to hear the stuff. I really don't think it detracts from anybody's profit margin. The only person that could possibly be PO'd is the artist himself, but from a fan perspective I think they're cool. I understand that it gets to become problematic, with the rights, etc. But a banmd that's still here today might feel some ill effects from bootlegs, especially if it's a real bad record. Like Bad Religion's "Into The Unknown", I bet they'd be slightly PO'd if someone booted that. If it would have an adverse affect on someone's career, I'd have a problem with that. I would draw a line between a band that's long gone and one that's still functioning.

MRR: Are there any Meatmen boots?

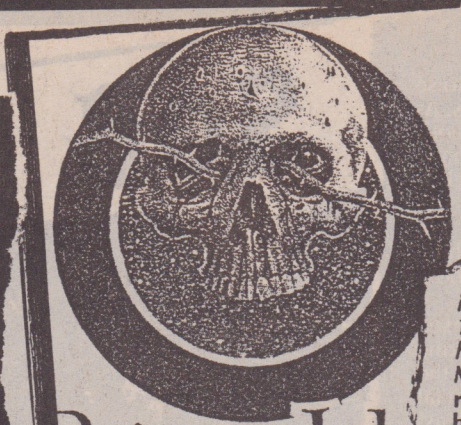
TV: I believe the only one that's out is the one I authorized on Lost & Found.

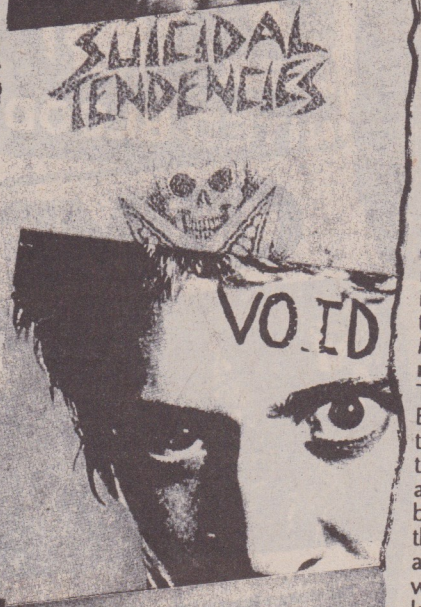
MRR: Anthing else to add?

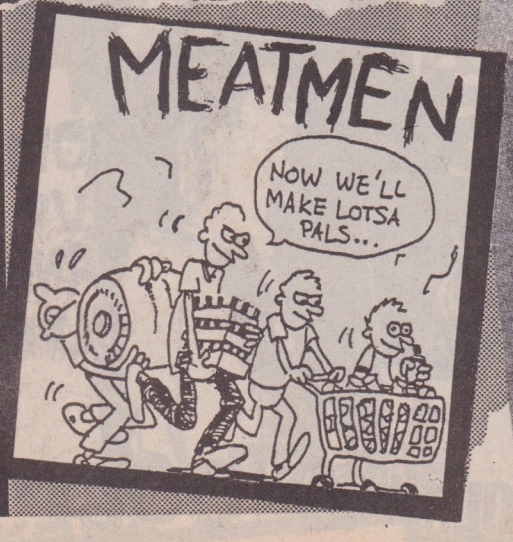
TV: Bootleg merchandise, I do have an opinion on that. T-shirts, "We're The Meatmen And You Suck" is one of the nmost bootlegged things, and they sell bondage Meatmen shirts in NY with the straps across the back for $40 or $50. That starts to ntick me off, because that's just money. The records are art, and are the fans, but shirts and so on....there are a few big houses, like Zed and Atlantic, they just live off bands. Those people should be taken out and shot.

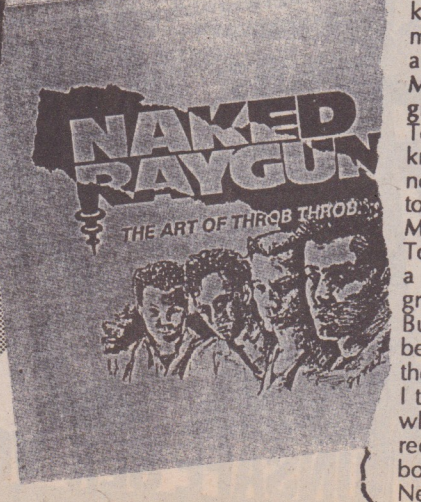
MRR: Did you buy bootleg records?

TV: I used to buy Hendrix "double live in Hawaii" records back when I was in high school in Philadelphia. I used to love 'em. You know, the big white ones with the color xerox taped on the front.









Tom Pig of Poison Idea has been collecting records forever, and as his band hits its 10th birthday, we thought we'd find out what he thought on the subject.

MRR: As a collector and a band member and running a label, what do you think about bootlegs?

Tom: A bootleg, as in a recording of a live show or something that has not been released, I don't feel so bad about. It doesn't bother me that much. Pirating, where you actually take a band's record, reproduce the sleeve, and issue a second or third generation inferior job in reproducing the music, packaging it to make it look like it's the band or the band's label's product—I very much disagree with. That's out and out thievery.

MRR: Even if the band is history?

Tom: If the band is long gone, why do you even need to be so sneaky about it? Why don't they just repackage it, like Moxie Records does, putting Moxie's label on it.

MRR: As a collector, have you bought boots?

Tom: I've bought live bootlegs, and have some Elvis Presley pirates, but he can afford it...

MRR: How many Poison Idea boots have been done?

Tom: We heard there's a live album, which I haven't seen yet, and we've been told there's gonna be at least 2 or 3 from this European tour we just finished. There's a pirate of the "Pick Your King" EP which is an exact duplication...which we have since repressed officially ourselves. And then there's the pirate of our "cassingle". which we've now released as part of a double single package, threw it in as a bonus.

MRR: When you were in Europe, did you meet any of the people doing the boots?

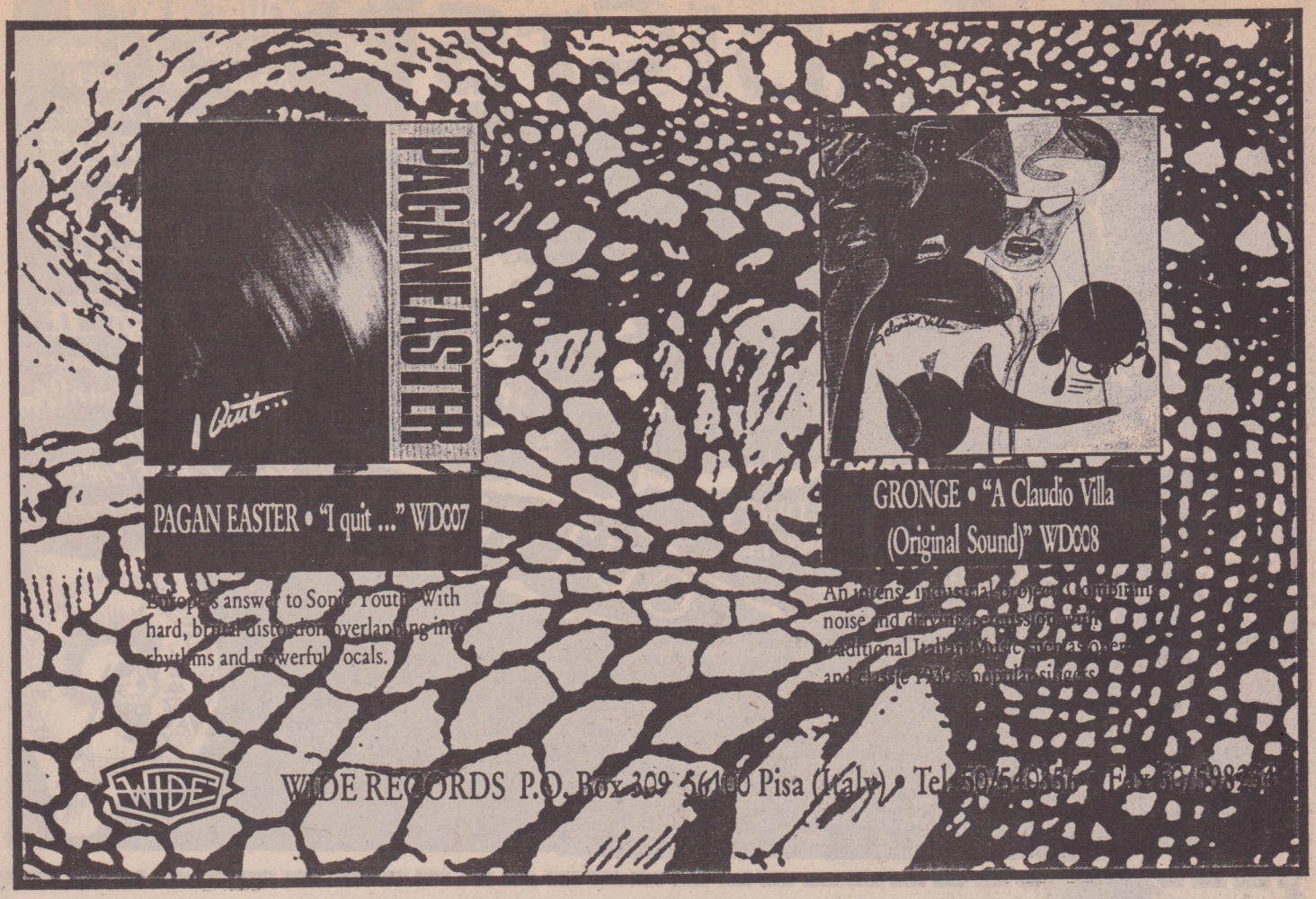
Tom: Most of the interviewers we met in Europe thought that bootlegging was a great thing and helped the bands. I disagree with that, especially as far as pirating goes. I'll agree that a bootleg doesn't really hurt the band cuz the only people that are gonna buy them are the real fanatic fans who don't care about the sound quality. In Europe I felt that I was in close contact with people that had vast knowledge of bootlegging, especially in Germany. Bremen, Dortmund, Bielefeld, those areas.

MRR: And you didn't want to reach out and grab them by the neck?

Tom: No, they were trying to be friendly. I know they work around records and if they're not involved directly, then they're very close to it.

MRR: Anything else to ad?

Tom: I think it's doubly bad to do boots when a band is still around, and triply when the group is trying to put the stuff out themselves. But, in a way, it keeps the band on its toes because you have to get off your ass and get the stuff out again. I have mixed feelings on it. I talked to a couple of big Dutch collectors who told me that virtually every hardcore 7" record from about 1980-1984 is gonna be booted. Everything from the Koro 7" to every New York HC band.



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This is a short newsletter to let you know about some changes Squat or Rot is going through.Myself,(Neil) will no longer be working with squat or rot,I have decided to separate and work on some other projects.I will still be doing the mail order distribution,now called,"Tribal War Distribution" and a record label called,"Tribal War Records".We are at the same address as squat or rot was.We have a few records coming out already,the first by California's,"Confrontation"a 7" Ep and a 7" by New Yorks,"Warning".For a full list of our records,tapes,zines, patches and shirts send a 29¢ stamp.I would like to thank everyone that supported and helped us at Squat or Rot.Peace.

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RECORD REVIEWS

Send MRR your record for review. If possible, send 2 copies of records (1 for review, 1 for airplay). No reviews done from test pressings, cassettes or CDs. Staff: (MC) Mel Cheplowitz, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian D, (KG) Karin Gembus, (WG) Walter Glaser, (TH) Tiz Hankey, (MH), Michelle Haunold, (MK) Mick Krash, (ML) Mike La Vella, (IR) Iraya Robles, (BR) Bruce Roehrs, (SS) Steve Spinali, (MS) Martin Sprouse, (MW) Matt Wobensmith, (TY) Tim Yohannan

AD/AC MOTORWELT - "1328" LP

Sounds like these Germans have been brushing up on their 70's rock. Not that that's so bad, but this seems so derivative of TED NUGENT, MOTORHEAD, etc, mixed with some more modern influences. This "rock" leaves me a bit cold. (WG)
(General Winter, Dahlienstr. 27, 8011 Vaterstehen, W. GERMANY)

ALICE DONUT - "Revenge Fantasies Of The Impotent" LP

This carries on from where their excellent last LP "Mule" left off, with A.D.'s usual mix of cool and unpretensious ugly music, scratchy vocals and twisted lyrics. If you are bored of generic music check this out, just don't expect to like it first time you hear it. (TH)
(Alternative Tentacles)

A.P.P.L.E. - "Neither Victims Not Executioners" EP

If you haven't heard them by now here's your chance. This was put out by their ex-guitarist Mike, who's a collective kind of guy. Classic U.S. punk with female vocals that have been compared to (naturally) the X-RAY SPEX. Recorded five years ago, this NY band is now defunct. You can still hear singer Jae's voice in WORD MADE FLESH, who rule. You must buy this now. Eight punk points out of ten. (MW)
($3.50 pp. to Broken Rekids, PO Box 460402, San Francisco, CA 94146.)

ARM - "The Victory Of Forgetting" LP

Second studio LP by this comparatively unknown German band. Strongly jazz influenced á la NOMEANSNO/VICTIMS FAMILY but still keeping well within HC territory. Female vocals, complex songwriting and thought provoking lyrics in English on the "Grossdeutschland" (German re-unifiction). A really enjoyable record, that's well worth getting hold of. (TH)
(Konkurrel, PO Box 14598 LB Amsterdam, HOLLAND)

AZTEC MUMMY - EP

Post-hardcore artsy garage that doesn't really do justice to either subgenre. Though they say they're influenced by The MINUTEMEN, AOF, EFFIGIES, The JAM, SQUIRREL BAIT, etc, I could hear none of these, or else it's all so mushed together that you can't tell. For the adventurous. (TY)
(Ken Wong, 2362 Lincoln Way #2, Ames, IA 50010)

JELLO BIAFRA - "I Blow Minds For A Living" 2LP

Tackled with usual Biafra sarcasm, this third double LP, covers a variety of subjects including the New World Order, Gulf War and censorship, as well as marijuana legalisation and Jello's 1979 campaign for mayor. While there is some important and thought provoking information here, most people will have heard a lot of this stuff before in one way or another. I also can't help but feel that releasing twelve sides of straight spoken word is a little excessive. (TH)
(Alternative Tentacles)

THE BIG THING - "Chewy Jesus Yum-Yum " 2EP

If you've never heard these guys before, this would be a good starting point I think. I'm not thrilled by all of it, but these songs are for the most part catchy and pretty imaginative. Kinda reminds me of mid-period A.O.D. (when they weren't breaking speed records). 2 3 song EPs, double your pleasure, dude. (ML)
(Rave, PO Box 40075, Philadelphia, PA 19106)

BLACK MARKET BABY - "Nothing Lasts Forever" 10"

Though the fidelity on this 14 track boot is just ok, the material is great and largely unreleased on vinyl previously, neither on their original 7" and LP, nor on the more recent 7"s and LP represses. Excellent DC punk. (TY)
(no address)

BLATZ/FILTH - split LP

Wow, I think I'm gonna go apeshit! The FILTH songs sound cleaner than on their 7" (not hard to believe) but they're still raw as fuck! Totally fucking crazy thrash, with vocals that sound like a pig being tortured to death. BLATZ is, well, BLATZ. Hilarious, basic punk with manic male/female vocals that make this some of the most bizarre music I've ever heard. This is as punk as it gets - if you miss this one, you're a fucking idiot! This is the shit. (MW)
(Lookout, PO Box 11374, Berkeley, CA 94701)

BLITZKRIEG - "The Future Must Be Ours" LP

This bands first release since '83(?) and it sounds like nothing has changed. Early 80's UK punk, that reminds me of The SUBHUMANS at times, with gruff vocals and an additional jangly-ish guitar. While lacking in originality and variety, I guess it'd be good for 'punks picnics' and drinking cider too. (TH)
(Retch Records, 49 Rose Crescent, Woodvale, Southport, Merseyside, PR8 3RZ, ENGLAND)

BLOODY MESS & THE SKABS - "6th Grade Field Trip" LP

In these days when endless bands strive to add their chapters to the annals fo punk history, BLOODY MESS burns the books completely and starts from scratch. His back-to-basics approach packs the 80's aggro punch with a late 70's punk attack. Whether he offends you or not, BLOODY will jab you in the side and kick start your brain. Angst-ridden energy with a backbeat of primitive power. If this ain't punk, I don't know what is. (CD)
(Black & Blue Records, Suite 152, 400 D Putnam Pike, Smithfield, RI 02917)

BORN AGAINST/SUCKER PUNCH - 8" flexi

Included with the new *No Answers* is the new release from Ebullition Records. No vague claims of "fuck the war dude" on this brilliant flexi. On the BORN AGAINST side there is a caustic, bitting spoken word attack on the post war mentality. The other song "Alive with Pleasure" takes a truly "punk rock" stance on the "punk rock" institution of smoking, attacking the industry and the participants who are sucked into it. The SUCKER PUNCH side addresses the ritualistic/macho/abusive violent dancing at shows and the uncompassionate and uncaring way we absolve ourselves of responsibility. Overall, the flexi and magazine are presented in a driven, articulate, coherent, unrelenting format that stirs the fires of dissent. (MK)
(Ebullition Records, PO Box 680, Goleta, CA 93116)

BRIAN RURKY'S SHAKING FLOOR - EP

Now this is cool. A two song 7" with the same two tunes on each side. One is an origianl called, "Nothing Better Than This Song," which states their philosophy, leading into a cover of "You Should Never Have Opened That Door." Loud, noisy, and no bullshit. (WG)
(Brian Rurky, PO Box 13, Stn. C, Toronto, Ont MGJ 3M7, CANADA)

BROKEN TOYS - "Dirt" LP

These guys specialize in rockin' three-chord punk with memorable choruses and raw performance and production values. Above average; has the added benefit of good energy and loads of sarcastic humor. (SS)
(Incognito, c/o Bernd Schmidt, Hochfirststr. 23, 7000 Stuttgart 80, GERMANY)

BURNING HEADS - "Hey/Go Away"

Solid hard punk with good hooks and vocals. Even some metallish chugging spots on the A-side don't hurt this one. Wouldn't have guessed this was a French band. (BD)
(Black & Noir Records, 4 Rue Valdemaine, 49100 Angers, FRANCE)

CANCERCULT - "Monoa Rasistelle!" EP

Young and energetic fast-paced punk from Finland. With really distinct, crazed E.N.T. style female(?) vocals. Pretty cool but kinda wears a bit thin after a while. (TH)
($6ppd c/o Slode Records, PL 21, 28451 Vanha-Ulvila, FINLAND)

CAREFREE - "Das Innere Des Tiern" LP

Decent melodic punk that sounds like it was recorded five years ago. Lots of variety in tempo, style, and quality. (BD)
(Weed Productions, Sonnahaloe 45, 7800 Freiburg, GERMANY)

CELIBATE COMMANDOS - "Deconfliction" EP

Slower tempo punk with lyrics about life in the incubator to life in a nursing home. A little flat as far as production goes, but not bad. (MH)
(Oedipus Records, 307 Blueridge Rd, Carrboro NC 27510)

RECORD REVIEWS

CHLOE - "Soon Enough" EP

Two songs both full-tilt. Tight band jams balls out with hell-bent growl vocals. Not breakneck fast but surely not too slow. Worth its weight in vinyl. So be it. (DW)
(Gawdawful Records, PO Box 1331, Cambridge MA 02238)

CRAZY ALICE - "Lightbulb Skull Man" EP

Once again some high energy pop punk akin to MR. T EXPERIENCE. The guitars tend to be beefier and the vocals are reminiscent of Michael's from the CYNICS (i.e. kind of snotty/growly). A thoroughly likeable first release. (MH)
(Sonic Bubblegum, 157 Mardock St. #3, Bighton, MA 02135)

CREAMERS - "Dead Weight/Stay With Me"

Maybe they should change their name now that the guys outnumber the girls, but of course it's still some of most crankin' pop punk around. Great DICTATORS cover on the flip (second one this month). (BD)
(Triple X, PO Box 862529, Los Angeles, CA 90086)

CRUCIAL YOUTH - "American Band/Smut Peddler"

I guess this is supposed to pass as satire, but I'm lost with these guys. The music is poorly produced (that's good) mid-tempo garage punk more capably handled by the likes of the WRETCHED ONES, a "negative" band that should be "buried" according to the cover. (BD)
(Faith Records, no address, honest)

CYNICS - "Buick Mackane/Born To Lose"

The eleventh CYNICS single turns out to be a "tribute" to a pair of deceased rock stars. The T-REX A-side was never a great tune to begin with. The JOHNNY THUNDERS song "Born To Lose" is a great one, and this distorted cover version is fine. (MC)
(Sympathy For The Record Industry)

DFC - "Sick/So What?"

Pretty uneventful Sub-Pop clone styled stuff from Minneapolis. It's just too down and out, man. One more in the glut. The vinyl colors are eye pleasing however. (IR)
(Big Money Inc., PO Box 2483 Loop Station, Minneapolis, MN 55402)

JEFF DAHL - "Pretty Blond Hair/Nobody Loves You"

More DEAD BOYS/STOOGES formula rock from a guy who can write these in his sleep. Well it's a tried and true formula and this is solid as usual. The A-side is from the forthcoming album. (BD)
(Triple X, PO Box 862529, Los Angeles, CA 90086)

DATURA SEEDS - "S & P ' 69/D.A. Pop"

This is Paul Mahern's band, but don't expect any ZERO BOYS. Both songs remind me of SOUL ASYLUM, and both are pop with slight punk rock influences. College radios will go crazy on this for sure. (EC)
(Toxic Shock Records, POBox 45787, Tucson, AZ 85735)

DECEASED - "Gut Wrench" EP

Two sides of slaughter I'm sure will make beady-eyed deathmetal behemoths retch with glee. It has them ornery vocals and thundering riffs pounding out such endearing contemporary classics as "After the Bloodshed". One side is studio, the other is live. Surprisingly, the latter is my frantic fave. Not for fans of the OZARK MOUNTAIN DAREDEVILS. (CD)
(Relapse, PO Box 251, Millersville, PA 17551)

DECEPTION BAY - "My Colorflag" LP

A fairly predictable release from this label. More of that "American" based dirge-gloom stuff not too disimilar to (naturally) RED TEMPLE SPIRITS, FOR AGAINST, who are in turn derived ultimately from JOY DIVISION. Strictly for followers of this genre only, which counts me out. (HD)
(Independent Project Records, 544 Mateo St. Los Angeles, CA 90013)

DE CLINE - "Blind" EP

This 4 song gem starts out with a solid heavy song called, "Zipper". Medium tempo metal core with pieces of punk! If you don't like guitar solos, stay away. Great bassist. Lots of stop/starts, with a few sing-along songs. Overall tight metal punk, sort of like VERBAL ABUSE with twisted lyrics. (SM)
(Blind Records, 33 Ellenor Dr., Astley Manchester, M29 7NN, ENGLAND)

MARTIN DEGVILLE - "World War Four" LP

A very "produced" effort with whispered/spoken vocals over cock-rockish guitar, drum machine, and just enough reverb to give it substance. A unique sound, though, and a few tracks ("Only the Lonely" is one) are admittedly catchy. (SS)
(Receiver Records, UK)

DESTROY - "Total Fucking Chaos" EP

This is great! Not just because of the wonderful whirlwind thrash, or the great cover art, or even the slick packaging. The lyrics....at first I read some of 'em and said to myself "What? Are they kidding?" Then I realized the answer was "Yes"! There are serious views expressed here but they're written in an original and humorous way. For instance, any average crust band would call their pro-veg song something like "Slaughter Of The Innocent". DESTROY's pro-veg song is called "We're Strong To The Finish Cos We Eats Our Spinach"! It's about time crusties started to lighten up! (CD)
(Relapse, PO Box 251, Millersville, PA 17551)

DICKIES - "Live In London/Locked'n'Loaded" LP

I thought this was a boot at first cuz the jacket is outrageously ugly. You get most of their classics like "Manny, Moe & Jack", "Gigantor," "If Stuart Could Talk" (which segues into a hilarious cover of THE WHO's "See Me Feel Me"), and not so classic late DICKIES songs (aside the excellent "Just Say Yes"). Overall, this is a good example from this longtime L.A. combo, and still one of my favorite bands. (EC)
(Receiver Records Limited, Twyman House, 31-39 Ladmen Rd, London, NW1 9LP, ENGLAND)

DIRT CLOD FIGHT - EP

This is pretty solid stuff. The band comes from Norwalk (wherever that is) and Flipside had the means and motivation to get this out. Lots of band comparisons come to mind so I'll skip all that and just say that it is like a lot of other 90's punk, rooted in the 60's & 80's, and hits pretty hard. (ML)
(Flipside, PO Box 363, Whittier, CA 90608)

DISNEY RAZORS - "750 Kg Maximum Breakdown" LP

Nearing the end of 1991, one might say the terms "hard and heavy" are getting rather old. But only if you take into consideration that it did not start or end with the Sub-Pop phenomenon. We're talking the primal age of gatteral vocs and roar-fuzz guitar. The DISNEY RAZORS play 'em mean, chuggin, and fulla rock n rollin head kick. If you can dig it this way, pick it up today. (DW)
(Heliotsope, 4 Rudyard Close, Loughborough, Leicestershire, LE11 OEN, UK)

DISRUPT - "Refuse Planet" EP

This rips the balls off of their first attempt. Before this they sounded like E.N.T.-copy #65. Now they hold their own and carve a niche for themselves in the mega-brutal hall of fame. Blazing, tight harshcore. It has me clenching my fist and wishing I had eaten my Wheaties this morning. Fucking extreme! Congrats to Relapse for scoring this gem. (CD)
(Relapse, PO Bos 440324, Aurora, CO 80044)

DISRUPT/DESTROY - split EP

Is this legal? All of these dudes have a vinyl monopoly this month. What can I say that I haven't said already? DISRUPT is disruptive. DESTROY is destructive. Your eyeballs will pop out and your brain will try escaping thru the sockets as this disc hammers away at your spikey skull. Quite a doozie. (CD)
(John, PO Box 1751, Torrington, CT 06790)

DOG POUND - "Anything and Everything" EP

Here's a basic punk approach with simple chord progressions topped with poppish vocals that sound like the PARASITES. (KG)
(Pelican Records c/o the band at 25 Crescent Ave, Totowa, NJ 07512)

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THINK TWICE 'Loyalty'
7" ep BEP 004

Great positive hardcore from Rome! Powerful 7 song release from this NYC HC influenced band, good lyrics and tons of energy. Finally on vinyl, it's going to be a classic!

GROWING CONCERN
'What we say' 7" ep
BEP 003

Third release for this now defunct band. This is what Flipside ://: 67 says: "Amazingly excellent tuneful punk from Italy! Lots of Dag Nasty/Fugazi weird type armonies, but these seems to work better. Good stuff, good luck finding one!". So, buy it, 'cause this is your last chance!

HIGH CIRCLE
'Shadows on the wall'
13 song LP BEP 001

First intense release for another Roman band: see review on Max RnR ://: 87 and an interview on Max RnR ://: 91 for further info. Anyway SONIC YOUTH / MUDHONEY fans take note. A 4 song 7" ep is out now on Helter Skelter rods, but you can get it also from us.

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RECORD REVIEWS

THE DREAD - "Stiffed" EP

Cool, an East Bay band that doesn't immediately sound like they are. This is a 4-song debut, and all the tunes have enough differences between them to keep it interesting, though 'melodic hardcore' best defines the common denominator. Well done. (TY)
(PO Box 6545, Concord, CA 94524)

ENGAGE - "It's In Your Hands" EP

ENGAGE are one of the most exciting bands to come out of the Bay Area recently. This record communicates much more than music. Included is an incredible, informative animal rights poster, statements of motivation from the band members, and crucial information on the unethical treatment of animals. This band put their ideas out in the open and encourage interaction through correspondence. Musically - jazz fusion metal with DAG NASTY, VICTIMS FAMILY, NO MEANS NO influences. My only criticism is the poor production and a few too many solos. Otherwise, great! (MK)
(Kirbdog Records, PO Box 4842, Santa Rosa, CA 95402)

F - WORD - "Shut Down" EP

This is the same 7" that was originally out in 1978, though this time it comes with a sleeve. Recorded at the Mab, it features RIK L RIK on vocals (onetime NEGATIVE TREND shouter), and slow-to-mid tempo punk. Their LP is worth seeking out, with Dirk Dirksen's classic banter laced throughout, though not included on this 7". (TY)
(Posh Boy)

F.Z.O. - "Den Felande Lanken" EP

Modern European hardcore with the old Swedish melodic touches but more 'progressive' in musical delivery. (TY)
(Wounded Records, R Sjögren, Myrmalmsv 17c, 612 36 Finspång, SWEDEN)

FASTBACKS - "The Answer Is You" 2 45

Good hard-poppy-classic sensibilities. Four songs, two "guitar driven rockers" (as some say), one with Phil Spector echoey vocals, and one on-it BUZZCOCKS cover, "What Ever Happened To?"....they certainly add something to it. Neat-o fold out cover. Really fun... (IR)
(Sub-Pop)

FEARLESS VAMPIRE KILLERS/SCUMBAG - split LP

I can't even keep track of how many damn FVK records there are. This time around, these prolific punks treat us with half old-style Japanese thrash and half of some late BAD BRAINS trip. SCUMBAG is too polished to sound remotely scumy. Almost overproduced stop and start thrash and powerpunk with lotsa hooks. O.K. (CD)
(MCR Co., 157 Kamiagu, Maizuru, Kyoto 624, JAPAN)

FIRST THINGS FIRST - "Life Reducer" LP

Not bad SupPop-esque grunge with a tad of SPACEMEN 3 dashed in. Loads of "out there" guitar freakouts at various speeds is the order of the day here. Fairly good. (WG)
(Glitterhouse)

FLAME ON - "Corrupt Mind" EP

Maintaining a SNUFF-ish approach to the melody and harmonies FLAME ON manage to make a smooth hummable record. With 3 songs to this piece of vinyl, there's nothing different here, but it is pleasant. (MH)
(Released Emotion, PO Box 132, Acton, London, W3 8XQ, ENGLAND)

FLOPPYHEAD - "Firm and Fruity" LP

Bad Australian humor plus drum machine, plus random samples interspersed. An almost unlistenable record here, somebody spewing about "homebrew" while the drum machine sputters does not songs make. (HD)
(Waterfront, PO Box A537, Sydney South 2000, AUSTRALIA)

THE FUMES - "Desert Shield" EP

Four songs of enjoyable, almost country-influenced punk. Simple in structure, this reminds me of early ADOLESCENTS and a few other older SoCal bands. I like it. (MW)
($3.00 to Joey Dellacioppa, PO Box 177, Cypress, CA 90630-0177)

FURNACEFACE - "Let Down Your Cool" EP

Man, I just listened to this after hearing the GALLOPING CORONERS LP on Alternative Tentacles. After that noise overload, this almost comes across as easy listening, in the sense that it's clean and well produced. "Let Down Your Cool" is a funky jam that I could picture DOGGY STYLE doing at Gilman St. The two cuts on the flip tread the same ground. A little too bouncy and cutesy for me. (WG)
(Skull Duggery, 77 Scituate Ave., Scituate, MA 02066)

GALLOPING CORONERS (VAGTAZO HALOTTKEMEK) - "Rasende Leichenbeschauer" LP

A re-release of this LP from Hungary by AT. This is pretty intense, dense pounding stuff from a country that one would not expect this type of stuff from. And it's actually quite rock based in its riffs and song structures, lotsa Hungarian screaming a la the CRAMPS over a wide barrage of relentless overwhelming guitar equal in spirit and grit to faves like SONIC YOUTH or BIG BLACK but with an identity all its own. (HD)
(Alternative Tentacles)

GAME FACE - EP

It says here, "O.C. power pop," and that's about it. Garage-based melodic pop with a raw, rough edge that could probably give GREEN DAY a run for their money. Catchy stuff. (WG)
(Nemesis)

GENERAL SURGERY - "Necrology" EP

Hammering, excellently-produced grind that sounds like it shoulda been released on Earache a few years ago. Yeah, it has "that sound". Five barf-inducing tunes stolen from CARCASS' briefcase when they weren't looking. The title "Slithering Maceration Of Ulcerous Facial Tissue" convinced me of that. The lyrics stink but the damage is topnotch. Damn fierce. (CD)
(Relapse, PO Box 251, Millersville, PA 17551)

GISM - "Death Exclamations" LP

Studio and live shit on a splattered wax bootleg platter. This was supposedly made "for fans only", so I hope there aren't more than 200 fans out there cuz that's how many copies there are. Classic Japanese harshcore for the "elite" few who can nab this. (CD)
(somewhere in Europe)

GOOBER PATROL - "Truck off" LP

Pop punk in the same vein of GREEN DAY or SNUFF or MR. T EXPERIENCE. Not complex stuff here, but using the basic three chords with great melodies gets me everytime. They manage to throw in some unexpected rythm breaks that catch one's attemtion. Catchy and unpretentious. (MH)
(Boss Tuneage Records, 49 Exmouth Rd., Gt. Yarmouth, Norfolk, NR30 3 DP, UK)

GORILLA BISCUITS - "Live at the Safari Club" EP

Six live tunes from an April 1990 show in New York City. Sound quality isn't all that bad, so this is probably a must for fans of the band. And, uh... features Matt from JUDGE on bass. (KG)
(Orangatunes, no address)

GREAT WHYTE LYIN' SNAKE - "Live At Shea Stadium-With Bon Jovi" EP

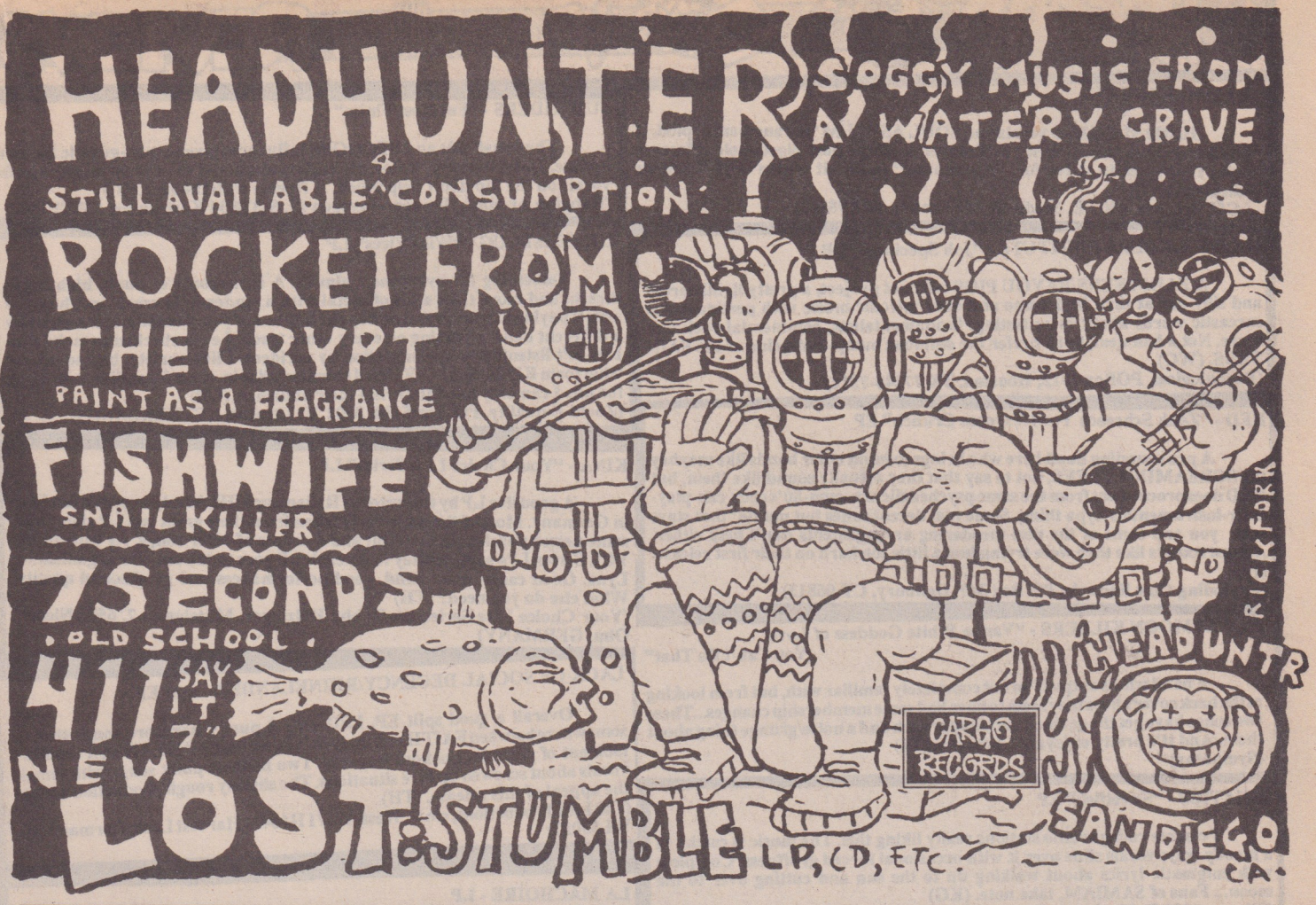
More cover tunes from our favorite punk cover band. Here it's golden oldies by JERRY'S KIDS and SICK PLEASURE along with what starts out (and should have remained) a DOORS' trashing. A one-sided, purple vinyl numbered edition of 61 copies, 20 copies for each of their fans I believe. (BD)
(HCR, Box 27532, Providence, RI 02907)

GUTTERMOUTH - "Puke" EP

While there's nothing too original here, it's still well produced, good up-beat punk. The lyrics, though, really make me want to bin this, "(She's) Just a Fuck" is about as sexist as they come with no hint of humour or irony. Shame, but then again if lyrics don't matter and sexism's cool, buy it. (TH)
(Dr. Strange Records, PO Box 7000-117, Alto Loma, CA 91701)

HACK - "The Rotten World Around us " LP

KILLDOZER with an Austrialian accent (does that make it KINGSNAKE ROOST, I dunno) with the same emphasis on crank level and outward aggro but without the sense of humor. This is slow to mid tempo grind with a couple of good moments but ultimately lacking any final inspiration that would have made it stand out from the pack. (HD)
(Waterfront, PO Box A537, Sydney South 2000, AUSTRALIA)



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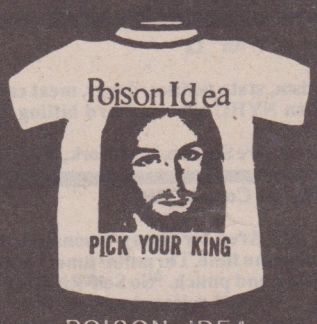

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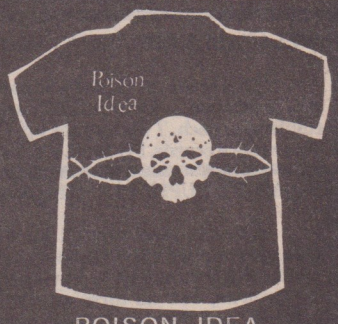

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RECORD REVIEWS

HAMMERBOX - LP

10,000 MANIACS vocals and SOUL ASYLUM "arrangments" plod. If you know those bands, then you'll understand the post-pigeonhole reference point they seem to strive for. "Alternative" radio hit makin' and it sounds calculated. (IR)
(C/Z Records, 1407 E. Madison, #41 Seattle, WA 98122)

HAPPY FINGERS INSTITUTE - "Job Specimen" LP

A PAIN TEENS/BAYOU PIGS offshoot project, a pretty lighthearted and silly one at that. Midtempo and even melodic music with pertinent and sarcastic words about drug testing, fundamentalists, commercial rock and more. Not a bad deal, but I prefer the ominous bump-and-grind of the PAIN TENS. (WG)
(Bayoulogical, POBox 7312, Houston, TX 77248-7312)

HED - "Zonk Schreech Yowl Varoom Crunch" EP

A pro sounding band here who brings to mind other bands like maybey the SCREAMING TREES, not to say that they actually sound like them, but HED does proceed out from the same psychedelic era-cum-80's rock can-play-their-instrumentals typa thing. Some real decent tunes but nothin' that stays with you and some of the real meadering arrangements don't help either. Almost sounds like they were trying just a little too hard on their first release. (HD)
(Exploding Cow Records, PO Box 347, Danbury, CT 06813)

HONEYMOON KILLERS - "Vanna White Goddess of Love/ You Can't Do That"

A band who's output I'm not completely familiar with, but from looking at the back cover photo they seem to have had some membership changes...These two songs have got the garbled vocals approach and a noise/grunge thing about them. And it's pretty enjoyable, actually. (IR)
(Sympathy)

IGNATIUS - "Sweetfish" EP

I can see college radio stations really liking this. The music is catchy in a moody way; vocals slide over it with occasional forced gruffness. Complete with enigmatic lyrics about walking up to the sun and cutting over to the moon... Fans of SAMIAM, take note. (KG)
(Silence, 1202 E. Pike #671, Seattle, WA 98122)

INFLATABLE CHILDREN - "Get Naked With" 12"

This is the ideal: stabs at patriotism, state politics, drugs, meat eating, TV, machoism ... all beautifully set to an NYHC groove. Hard hitting in its edible approach. Two thumbs up. (KG)
(Evacuate Records, PO Box 2176, Times Square Station, New York, NY 10108)

INSANITY PUPPETS - "Who Brought The Corpse" EP

They've been around the S.F. Bay Area for many moons but have managed to avoid vinyl til now. It's about damn time. Thrashin' tunes with guts and intelligence as well as driving tightness and punch. "So Self-Righteous" is my favorite, but all three attacks rage. It's self-released so get off of your posterior and flow 'em some cabbage. (CD)
(413 Umland, Santa Rosa, CA 95401)

JAWBOX - "Grippe" LP

Following very much in the footsteps of other D.C. bands JAWBOX nods to THREE or FUGAZI with personally oriented lyrics and a mid-tempo beat with multi-faceted rythm breaks and changes. My one complaint is the vocals are very clear and nice- maybe a passionate growl or squawk every once in a while might shake this up a little. (MH)
(Dischord, 3819 Beecher St. N.W., Washington, DC, 20007)

JAWBREAKER/JAWBOX - split 45

Yet another spiffy package from Selfless, this 'Jaws' release features JAWBOX covering The BUZZCOCKS' "Airwaves Dreams" and JAWBREAKER doing a medley of covers that includes U-2, The MISFITS and The VAPORS. Neat. (TY)
(Selfless Records, 2902B Rae's Creek, Augusta, GA 30909)

JUGHEAD'S REVENGE - "Out of Beer, Out of Tune, And Out of Control" EP

Hard music that has a deep rock and punk feel that is smothered in metal-style solos here and there. Half of these songs are live from a Gilman show in Feb. 1991. The other cuts are from the band's LP. (KG)
(Hard Records, PO Box 661131, Los Angeles, CA 90066)

JUJI RIDERS - "Ful Host/Finito"

The usual '60s and STOOGES influences given a non-generic modern update. Unfortunately, it doesn't quite add up and the overly melodramatic vocals on the flip don't help much. A freebie with the zine, (BD)
(Hanging Around, Hunnemaravagen 11, S-374 34 Karishumn, SWEDEN)

KIKKERSPUUG - "Wild Vlees" LP

Something for everyone... almost. A cornucopia of punk, high speed thrash, and more than a bit of metal with a tendency to creep up when you aren't paying attention and annoy the hell out of you. Sometimes it seems like a different band is playing on every other track. I even checked to make sure I wasn't listening to a compilation by accident. I like variety, but no matter what form KIKKERSPUUG tried to materialize in, these fellas didn't do much for me. I can only hope they find their audience. (CD)
(Zooid E-quality, PO Box 5134, 3502 JC Utracht, NETHERLANDS)

KINA - "Your Choice Live Series" LP

A good live LP by this veteran Italian punk/HC band, recorded last May in Germany. Most of the material is taken from their great last LP along with some newer unreleased material and a couple of older songs. As with all the YCL Series LPs some money from each LP goes to the anti-fur organization Lynx. Good cause, good band, good performances and good sound quality. What else do you need? (TH)
(Your Choice Live Series, c/o Tobby Holzinger, Mittelgasse 7, 6501 Nieder-Olm, GERMANY)

LACK OF SOCIAL DECENCY/RHINELANDER - split EP

Overall a good split EP. LSD play 3 punky hardcore songs that lie somewhere between FAITH and early SNFU, while RHINELANDER wouldn't look out of place on Lookout Records. Two melodic punk songs with female vocals about screwed up love situations. The slightly rough production adds to the appeal of this release. (TH)
(Cat Lick Productions, c/o D. West, W171 H10411 Harvest Lane, Germantown, WI 53022)

LA MACHOIRE - LP

Almost all the info here is in French, but here's the scoop: musically pretty interesting, like a cross between DIE KREUZEN and RAPEMAN. Also comes with an impressive 24 page art booklet, which makes this even more worthwile. (WG)
(C/O Hht, Filleau-Champaloux, BP 261, Bordeaux Cedex 33012, FRANCE)

THE LAST POST - "Shove It/Universal Child"

The A-side has a very powerfully produced mid-tempo punk song that sounds like a cross between SNUFF and NOMEANSNO with a sax solo yet. The flip is a more forgetable slow, moody number that evokes THE JESUS AND MARY CHAIN but is less haunting. (TY)
(Klank, Grotesstr 40, 5931 CW Tegelen, HOLLAND)

LES THUGS - "International Anti-Bored Front" LP

First full length LP for U.S. consumption from this French combo. They can really play and deliver different brands of punk rock, sometimes they remind me of a raunchier version of the LEMONHEADS. This is a good album, and from what I've heard, LES THUGS is an outstanding live act. (EC)
(Alternative Tentacles)

LOST - "Stumble" LP

After hearing the first song I thought this LP was going to be really quite interesting. Unfortunately, the dischordant guitars of the first track gave way to a more straight rock feel (reminding me of SKIN YARD) and I lost all interest. (TH)
(Cargo Records)

LOUDHOUSE - "Faith Farm/Shy Animals"

Seems like Caroline is trying to do their own little SubPop type of thing with these guys. It's definitely in that grunge/trash/metal/rock/these-days-it-passes-for-punk vein, but I can't help but think these guys are being groomed for a major, and usually that means they could suck very soon. Let's all watch and see what happens. (ML)
(Caroline, 114 West 26th Street, NY, NY 10001)

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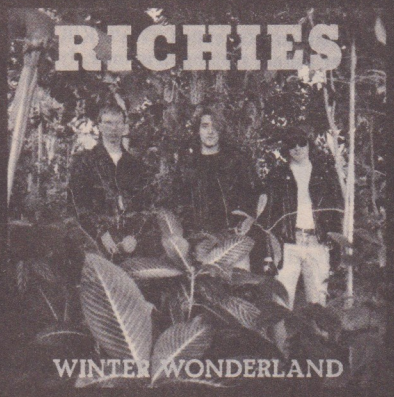

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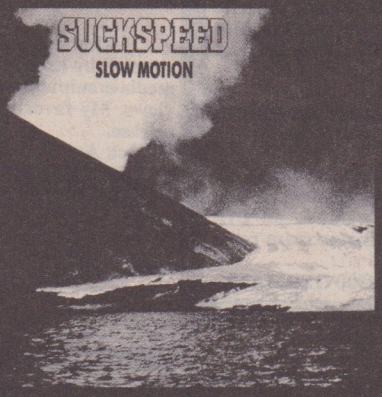

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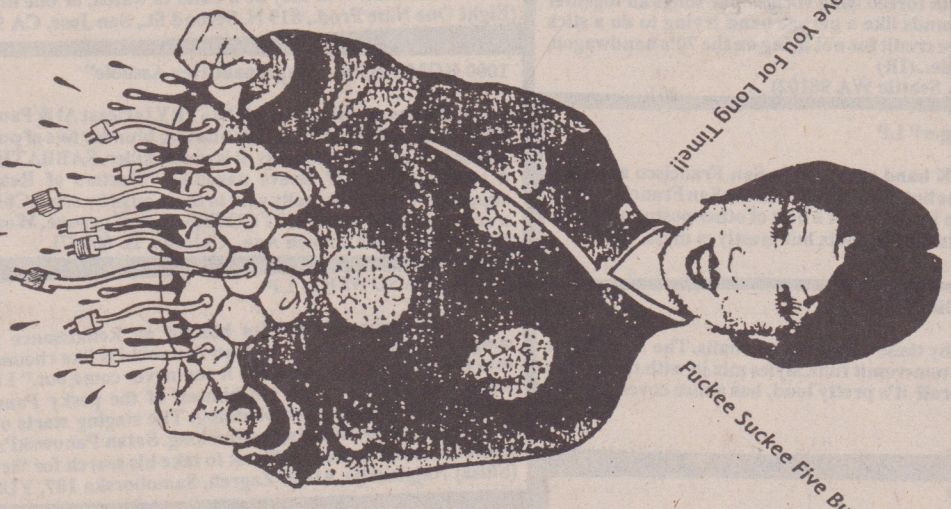

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RAPED TEENAGERS CAPITAL PUNISHMENT TOTALITAR DEMISE DOOMWATCH SO MUCH HATE DERKETA

RECORD REVIEWS

M-99 - "Drunk and Alone/ Can you See Me"

With mainstream rock sounding vocals crossed with the retro Pacific NW 70's niche this comes out pretty blah... At its best it almost makes it into L7's spiritual plane but misses and comes out like HEART(!)..."Can You See Me" is their Hendrix cover, recorded live. (IR)
(Audio Addict Records PO Box 8513 Portland, OR 97207)

MALE - "Die Totenhose Ihre Party" EP

From what I've heard, MALE is an early German punk band that got back together not a long time ago. Here they deliver a good mixture of pub punk, pop punk and punk rock. The title track is a pisstake on DIE TOTENHOSEN, a German punk band that made it into mainstream rock. (EC)
(Teenage Rebel Records, Gerresheimer str 16, Dusseldorf 4000 GERMANY)

MANSON YOUTH - "Gods Fun Children" EP

Fast, raw, ultra punchy hardcore ala mid period LA stuff like the CIRCLE JERKS. Hit and run, tight, great. (MH)
(Dr. Strange Records, PO Box 7000-117 Alto Loma, CA 91701)

MECCA NORMAL - "Water Cuts My Hands" LP

The third LP from this truly under appreciated "band" of two, David Lester and Jean Smith. Overall, darker mood than the last LP. Still an amazing sound from rhythmn/punk stripped down electric guitar and vocals which encompass intense emotional bursts, great lyrics...Challenging not sedating. Fuckin and pretentiously recommended. (IR)
(K/ Matador Records 611 Broadway, Suite 712, NYC 10012)

MELVINS/ MALFUNKSHUN - split 45

Bootlegs...I don't mind 'em if they're high quality or at least interesting, but I know The Melvins...Hmm...Basically, this is a pretty good sounding early demo, with a BAD BRAINSy tune, "Blessing the Operation". On the flip is MALFUNKSHUN who do "With Yo Heart, Not Yo Hands," which The MELVINS later covered. Fairly interesting, so it's up to you if you want to support this. (WG)
(no address)

METAL MIKE - "Plays The Hits Of The 90's" 12"

Mike continues this side project (as drummer) with a couple of GARGOYLES. Loose, basic tunes rooted in 60s / 70s garage punk similar to the MISTAKEN or STP-era SAMOANS. Great stuff, and one of the best things he has a hand in. (BD)
(Triple X, PO Box 862529, Los Angeles, CA 90086)

MOTHERLOAD - EP

Generic sounding stuff with forced sung vocals, four songs all together from this Seattle three piece. Sounds like a garage band trying to do a slick college thing. But they do deserve credit for not being on the 70's bandwagon, when looking at where they reside...(IR)
(Empty Records, PO Box 12034, Seattle WA 98102)

MUTTONGUN - "Into The Hogger" LP

The cover says this is a UK band recorded in San Francisco and New Zealand. I don't know if that's true but elements of both the San Francisco (60s) and New Zealand (80s) sound pop in and out of a host of other postpunk styles. Lots of treated guitars and vocals. OK in spots but mostly a mess. (BD)
(Jungle Records, UK)

MY DOG POPPER - "Buenas Dias Jesus" LP

More strange punk tunes by these Canadian goofballs. The second side is more interesting as psych and non-vomit funk styles mix in with their more standard rock-punk sound. Overall it's pretty loud, has a nice cover, but the vocals... (BD)
(Cargo)

NECROPHILE/ABHORER - LP

NECROPHILE hails from Japan. ABHORER is from Singapore of all places. Pretty cool that these two joined forces to appear on a Greek release. The only problem is this is just plain lousy. NECROPHILE's side is a collection of garbagy garage deathmetal recordings...only slightly more powerful than Nyquil. ABHORER is a laughably sad 400th generation POSSESSED clone. I admire the efforts of this new label and I hate to kick someone when they're down, but I wouldn't listen to this again if you paid me. (CD)
(Decapitated, Panos Tzanetatos, Aspasias 55, 155 61 Holargos, Athens, GREECE)

NECRACEDIA - "Sick Machine" EP

This slab starts off with an instrumental called "We'll Kill Ya!" that rules all by itself. Classic punk guitar sound, ripping drummer, lyrics about media manipulation, wasting your life from 9-5, and standing up for non-racist views. My favorite song is "Suburban Death Machine." A great hardcore release.
(Wreck Age Records, 451 W Broadway #2N, New York, NY 10012)

THE NEW WIND - "Truth" EP

Initially I cringed at the opening chords of "Fallen Apart" which were synth sounding chunky metal guitar riffs but then this kicks into high gear with songs reminiscent of the NEW YOUR DOLLS with that distinctive Swedish punk sound. Very melodic medium paced punk sung in English. (MH)
(N.W.R. Stovarg. 37 KV, 2-12441 Bandhagen, SWEDEN)

NO FUTURE? - "You Decide" EP

Personal lyrics with social consciousness grace this East Bay-meets-DC sounding slab. Slow-to-mid tempo with lots of changes throughout...progressive hardcore. (TY)
(Matt Nichter, 44 Partridge Ave, Freehold, NJ 07728)

NOMEANSNO - "Live And Cuddly" 2LP

This double LP, recorded in Holland on their last European tour, does a good job of documenting the energy, intensity and humor of arguably one of the best live bands around. Though all the songs have been released before, all are subject to change and have the added feeling of live adrenaline overload, captured by the great sound quality. Though not mandatory this is still brilliant. (TH)
(Alternative Tentacles)

NO MEANS NO - "You Kill Me" EP

This is actually the second NO MEANS NO record. Originally released in 1986, if memory serves. I've always liked this a lot, especially considering that at the time that it came out it was really unique. It is different from what they are up to these days, but I can't imagine any newer fans not liking this. The patented tightness and power were there back then even. (ML)
(Alternative Tentacles, PO Box 11458, S.F., CA 94101)

THE ODD NUMBERS - "Something New" EP

Periodic attempts at reviving the Mod style have never amounted to much since The JAM. This South Bay trio debut with an authentic sounding hook laden blast. Will they be a band to watch, or one hit wonders. (MC)
(Eight One Nine Prod., 819 N. Second St., San Jose, CA 95112)

1000 HOMO DJ'S - "Supernaut/Hey Asshole"

The latest spin-off of MINISTRY (at least Al & Paul) is a molten metallic mayhemic (take that Pushead) blasting blunder bus of pure dripping creeping terror in tune form. Actually, it is pretty killer. SABBATH cover (from Volume 4 although the 12" sleeve parodies "Masters of Reality") an the flip is supposedly things actually said to these guys by some Chicago cop, over top of a crunching REVOLTING COCKS type of groove. Worth it. (ML)
(Wax Trax, 1659 Damen Ave., Chicago, IL 60647)

SATAN PANOWSKI - LP

Mr. Panowski fancies himself as Renaissance punk artist: singer, songwriter, poet, painter. "Satan Panowski is like rheumatism - when drawn into the bones of rock and roll it can never come out." I think not. One good belch and Lucifer could rid himself of the pesky Panowski. The music is sometimes melodic, often plodding. The singing starts out with urgency but deteriorates into rambling before long. Satan Panowski's self-mutilation and maudlin vocals make it difficult to take his search for "truth" seriously. (BR)
(Slusaj Najglasnije, 41090 Zagreb, Samoborska 107, YUGOSLAVIA)

PARADOX U.K. - "Disenchanted Land" EP

Four songs that sound very much like early GBH or MOTORHEAD, with a Lemmy sound-a-like on vocals. Enjoyable punk rock with a big mohawk, but nothing mind blowing. Could get better with time, though. Five and a half punk points. (MW)
(Retch! Records, 49 Rose Crescent, Southport, Merseyside PR8 3R2 ENGLAND)

RECORD REVIEWS

PHLEGM - "Masterpiece Of Mutilation" EP

Urp! I shouldn't have had that last donut. As their name implies, PHLEGM ain't too pretty. The world of PHLEGM is a different sort of "pretty"...."pretty ugly" that is. A catch-22 world where you must be ill to enjoy it, but you can't enjoy it because it makes you ill. Foul stenchcore that will have us all screaming for mama and adopting devout Christian lifestyles. Not for the weak. (CD)
(Rotten Records, 1675 Vernon St. #39, Roseville, CA 95678)

POOCH - "Any Way the Wind Blows/One Sunny Day"

A-side: up-beat pop freeway music with DYLAN-esque spoken lyrics and harmonica joining in. B-side: taut, harder pop with slightly snotty vocals. Very listenable. (SS)
Flipside, PO Box 363, Whittier, CA 90608)

POOH STICKS - "Who Loves You/The World Is Turning On"

These darlings of the British press deliver another absolute gem of innocent pop purism. The vocals, both male and female, have a distinctive sound. With colored vinyl and a good non LP B-side who could ask for more. (MC)
(Sympathy For The Record Industry)

POOTLY NAUTCH - "MicroCosm/C.I.Aids"

Well, the letter they sent with the record was addressed to "Dear Sir", a bad choice of words. Aside from that, I was expecting some full-throttle weirdness, but it didn't happen. The vocals are appealing in their I'm-your - annoying-neighbor- kinda way, but musically it's pretty mediocre. While "C.I.Aids" seems to be about germ warfare, "MicroCosm" contains the lyric, "Abortion is your only solution...you don't heed the small voice" Are they serious? No, No, No. Disappointing. (IR)
(Reiger Records BVBA, Lieven Bauwensstraat 20, 8200 Sint-Andries (Brugge), BELGIUM)

POSITIVE GREED - "Rape Is" EP

T.V. sound bites introduce two basic hardcore-structured male vocaled songs on one side, while the other has some "emo-esque" flavored ones as well. Best lyric is from the title song
"Rape Is" :"You talk about rejecting society, but you cling to gender roles set for you and me"...pretty O.K. overall. (IR)
(Pulp Plastic, 1321 88th SE Olympia, WA 98501)

PRISONSHAKE - "Spoo" EP

Cleveland faves are back with a 3 song EP on Estrus. A rockin' marriage made in heaven, I'd say. "Ron Kinda World" is a total blowout, gets better every time too. "Asphalt" is 60's/90's garage grunge at its best, and there's even a live version of Bob and the boys doing the STONES tune "The Spider and the Fly." Amazing SONIC YOUTH parody cover, great record all around. Makes me glad I'm still paying attention. (ML)
(Estrus, PO Box 2125, Bellingham, WA 98227)

PUFF TUBE - "Emergency Peanut" EP

A double 7" pack that comes with the *Scat Records Quarterly* #5/6. There's three types of music here 1) Samples being manipulated/screwed around, this typa stuff is fairly predictable 2) Grunge vocals over self-played music/percussion, my personal fave here with a couple of cool PUSSY GA-LORE-ish things. And finally 3) A combination of 1) and 2). All of this goes by in a stream-of-conciousness soundtrack-like snippets-whizzing-by fashion. Can't say too much of some of the individual things but it all comes together in a wild and woolly way! (HD)
(Scat Records, PO Box 141161 Cleveland, OH 44114)

RED LONDON - "Tumbling Dice" LP

This is an old English punk band circa '81 with influences like The CLASH, SLF, and SHAM. With many righteous benefits played for miners in England and several good albums under their belts, these guys deserve respect and more than a good word. Unfortunately, this album is not nearly as good as their early recordings and won't do much for anyone familiar with them. About as much drive musically as Bryan Adams (god forbid) but still retains the politically aware lyrics. Look for their older stuff if you can find it. (DW)
(Red London c/o Gaz Stoker, 6 Chapman St, Fulwell, Sunderland, ENGLAND)

REFRACTORY PERIOD - EP

This record rules. Lots of fuck words. They come across as a punk band, then they kick in these killer leads and harmonies. Side two is a lot heavier than side one. Some political views on girl bashing and war, but the songs that won my heart are, "First City Straight," and "To the Point, Don't Fuck With Me". (SM)
(Scratched Records, PO Box 800867, Dallas, TX 75380-0876)

REVENGE OF THE CARROTS - EP

ROTC performs growling, intense post-punk in the EX tradition on one side; then, on the flip, the band plays repetitious, passionate post-punk in the post-KILLING JOKE tradition. Loud, noisy. (SS)
(Konkurrent, Postbus 14598, 1001 LB Amsterdam, HOLLAND)

REZILLOS/RAMONES - split EP

Scotland's long underrated pop punk band hit us with 2 classics from their 1977 Peel Sessions, doing "No" and "It Gets Me." The RAMONES counter with equally good sound quality in "Babysitter" and "I Don't Want To Be Learned." One classy boot here with not only sharp sound and tastewful selections, but an imitation Philips label jacket that's slick and official looking. (TY)
(no address)

RICHIES - LP

RAMONES music. RAMONES artwork. Obligatory leather jackets. Standard worn out Converse high-tops. Torn knees. Humorous but not essential 'cause everybody that cares already has the Dee Dee/Joey records that pioneered this sound. Out of Germany. (BR)
(Winter Wonderland, 17 N.Elizabeth, Chicago, IL 60607)

RIISTETYT - "Tuo Miopaiva" EP

More early 80's Finnish HC coming back at you. Classic stuff here, before this band toured the U.S. during their metamorphosis into a horrible glam band. (TY)
(Kill City Sound Oy, PO Box 47, 00531 Helsinki, FINLAND)

SAM BLACK CHURCH - EP

This is kind of a hybrid of the East Coast powercore crunch and Euro-thrash with old BAD BRAINS style mumble 'n' harmonize vocals. Sounds like a live in the studio recording. Everything smashes up front in the mix, just a few inches short of whacking your schnozzola from here to Albuquerque. Lotsa energy and moxie, babe. Different and cool. (CD)
(Grinding Halt, PO Box 737, Kendall Sq., Cambridge, MA 02142)

SEVERIN - EP

Once agian another D.C. band which makes the necessary nod to FUGAZI. Comprised of several D.C. scenesters, SEVERIN manages to maintain a constant beat and pushes the lyrics out in a never ending gush. The one strange thing is "People Are Wrong" has hints of JANE'S ADDICTION in it. Interesting. (MH)
(Dischord/Superbad Records, PO Box 53321, Washington, DC, 20009)

SHONEN KNIFE - "Lazy Bones/Blue Oyster Cult"

The A-side is a great rocker in their inimitable (for Americans) style and has a much fuller sound than usual. The non-LP flip is a disposable pop number which may or may not be about the title band as it's sung in Japanese, thereby losing most of its potential appeal, i.e., no fractured English. (BD)
(Rockville Records, PO Box 800, Rockville Centre, NY 11571)

SIXTEEN TONS - "Headshot" LP

Sounds about halfway between the STOOGES and the DIDJITS and, although they lack the vision of those bands, this is a non-stop rocker from another great Chicago band. If you're tired of the recent glut of sub-SubPop bands nab this one. (BD)
(Abstract, UK)

SLEEPY LAGOON D.C. - "Soundlessness and Deepening" EP

Out of Germany, this sounds similar to VERBAL ASSAULT. Very tight, energetic punk played with precision. Good stuff. (MW)
(GOAR, c/o Ingo Ebeling, Grindelallee 139, 2000 Hamburg 13, GERMANY)

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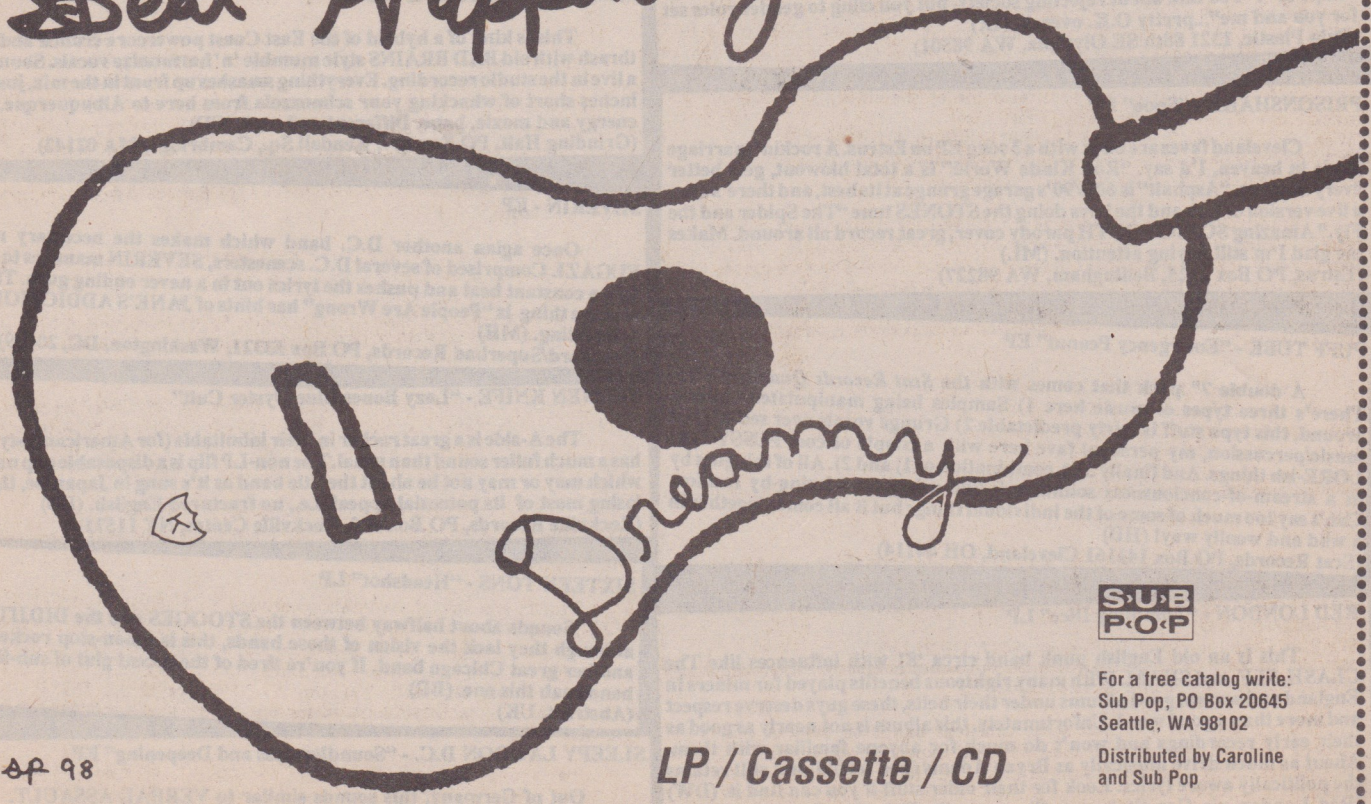

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RECORD REVIEWS

SLUSHPUPPIES - "Blacklisted" 2x45

This band recalls the early MICRONOTZ-biting punk with screamed, snotty vocals and subtle hooks hidden in the mix. Raw; a respectable effort. (SS)
(Meat Records, 1220 S. 120th St., Tacoma, WA 98444)

SMILING FACES LEAVE NO TRACES - EP

Emo core? You betcha. With titles like "Honesty" and "Pieces Missing," you know after listening to this you just have to walk out to a nearby mountain top and contemplate your own fate as the sun silhouettes your brooding figure. Get the picture? Mid-paced post-punk dripping profusely with emotion and a yearning-to-be-noble dedication to the purging of one's own psyche. I think it's schmaltz, but if you dig this sort of thing, I recommend it to you with all my heart. (CD)
(Loony Tunes, Top Flat, 23 The Esplanade, Scarborough, N. Yorks, YO112AQ ENGLAND)

SNEAKERS - "No Hay Accion!" EP

Is "SNEAKERS" Spanish for "SWEET BABY JESUS"? Si, sin duda! Four catchy, cutesy, poppy, punky tunes about girls, etc. Includes a cover of the DOLLS' version of "Pills." (TY)
(Subterfuge, PO Box 46055, 28003 Madrid, SPAIN)

SPROTON LAYER - EP

Archival material from pre-pre MISSION OF BURMA ROGER MILLER material. Stuff recorded (mostly live) around 1970 when Rog was still living in Michigan. This is mostlly quirky prog/psych type thingas thats somewhat typical probably for this eara, but even then, one can hear the elevated artiness that Mr. Miller will be known for later. One song that belongs in the strange psych/prog school ala SIMPLY SAUCER and two instrumentals, one a acid-damaged guitar workout . (HD)
(New Alliance PO Box 1389, Lawndale ,CA 90260)

ST. JOHNNY - EP

Echoing ERIC POP with fuzzy 60's psychedelic influences, the constant guitar clang and gangle with discomforting guitar melodies works well with some of the jazz influences thrown in except for the vocals which at times, sound like Mick Jagger. This is decent stuff. (MK)
(PO Box 65, New Britain, CT 06050-0065)

STICK FARM/PERFECT CRIME - split EP

Sorry to say I didn't enjoy this release. STICK FARM from BC (Canada) play two slow to mid-paced songs with a kind of dirgy metal feel and a slight NOMEANSNO influence, while not bad, both songs failed to hit the mark. The first song by PERFECT CRIME (from Germany) reminds me slightly of the PSYCHEDELIC FURS while the second is a goth/BOWIE-influenced acoustic song, that reminded me of something that BAUHAUS would leave off one of their LP's. (TH)
(Weed Productions, Sonnhalde 45, 7800 Freiburg, GERMANY)

STRAW DOGS - "Your Own Worst Nightmare" LP

Kinda surprised me these guys are still around making noise, with mixed results. What we have here is guitar-driven rock/metal/punk with semi-commercial/ semi-chant-along choruses. Not the worst thing on earth, with some drive and catchiness, but something here is lacking. (WG)
(Lone Wolf, 1235 Lambeth Rd. Oakville, Ont, LGH 2E2, CANADA)

STRONG HOLD - EP

Pretty good hardcore that has a heavy feel while still touching some melodic chords. Vocals are cool in how the words collide in a 32-car pile-up sort of way reminiscent of Darby Crash. Songs about prejudice, the 9 to 5 grind, not taking a stand... (KG)
(Doghouse Records, PO Box 8946, Toledo, OH 43623)

SUCKSPEED - "Slow Motion" LP

Pounting metal stuff here, not the ripping 1000 mph variety, but the thick slow to mid-tempo type, fueled by crunching guitars not a bad display, and tracks like "In My Bed" which revealed innovation, kept my attention ok. For bangers. (WG)
(We Bite, Gonniger Str 3, Pfullingen, 7417, GERMANY)

SUGAR SHACK - "Don't Bum Me Out" EP

It's really too bad that some excellent bands on smaller labels get ignored while crappy bands on cool labels get hyped for no reason. This is one of those "excellent bands on a smaller label," mixing the heaviness and riffage of the MELVINS with the rhythms of the FLUID. "Don't Bum Me Out" could very well be an anthem of sorts, but I prefer "Nerves," the flipside. If you don't check this out, you're lame, lame, lame. (WG) .
(Anomie Records, PO Box 35709, Houston, TX 77235)

10:07 - "Happiness Breakdown/With or Without You"

"Happiness Breakdown" has snarly vocals over cool, lilting powerchord punk-it has an irresistible '77-ish bite. The flip is looser, still hard, and again boasts a solid, distinctive songwriting style. (SS)
(Deadbeat Records, can't find the addresss anywhere)

TERVEET KADET - "Message" EP

There was a test pressing of a 12" by TK that never came out, a 4-song job that's impossibly collectable. This 7" contains those classic songs (TK at their best!) as well as others from the same period, all of which were on the "Black God" LP. (TY)
(Kill City Sound Oy, PO Box 47, 00531 Helsinki, FINLAND)

TERVEYSKESKUS - "PIMEYS" EP

Nine songs on this smoker. Ex-members of PSYCHO PLASMA and UNBORN (S.F.). Medium tempo hardcore thrash. Blazing guitar and strong vocal. "Krapula" is my favorite song on this slab. (SM)
($5 ppd to: Alternative Action Records, PO Box 74, SF-11101, Riihimaki, FINLAND)

TESCO VEE'S HATE POLICE - EP

Man, I want to like this, but it comes across as so uninspired it's sad. The later MEATMEN stuff was some of the most hilarious cock rock to date and this just seems like a clumsy stab at that. For fans of T.V. only. (WG)
(Sympathy)

THOSE MELVINS - "Wasted Hippies" EP

The title track recalls the GIZMOS in their punky maturity with its poppy powerchord punch and hilarious lyrics; "Poseur Polka" is another hysterical tune, though the two remaining songs offer softer, more "sensitive" fare. Very good. (SS)
(Turn of the Century, PO Box 65, New Britain, CT 06050)

UNAUTHORIZED - "Cheated" EP

Seven song EP out of Pasadena, CA. The packaging has a nice rough quality to it, and it's capital D, capital I, capital Y. Lyrically, ok but the music is standard HC, nothing exciting. Good sentiments here, but the music could use a a lot more creativity. Four punk points out of a possible ten. (MW)
($3 pp. to Paul Alvarado, Cenobite Records, 554 E. Howard St., Pasadena, CA 91104)

UNDERTOW - "The Edge of Quarrel" EP

This 2 song EP from this Seattle band is the result of a pressing error (the song originally appeared on a split with RESOLUTION). The music is hard and crunchy, some might choose to pigeonhole this as straight edge, but I think to do so would only cheapen and belittle the efforts of this band. UNDERTOW has definitely progressed since I first saw them. The lyrics pertain to hiding from social, personal and emotional responsibility. It is encouraging! (MK)
(Overkill Records, PO Box 20224, Seattle, WA 98102)

V.T.H. - "Tauno Suuri" EP

Looks like some great Finnish thrash here, with really cool vocals as well. Original hardcore, lots of hooks and tempo changes, I was really surprised on this one. Keep it up! (MW)
(SHJ Records c/o Risto Eronen, PO Box 139, 57101 Savonlinna, FINLAND)

VISIONSTAIN - "Day Past Ripe EP" LP

This LP could have been brilliant but is sadly suffocated by college rock style over production. The LP still has some good songs on it, with pop punk roots, a touch of hardcore and a healthy dose of fIREHOSE style jazz. Hopefully next time they'll shoot the producer and turn the guitars up loud. (TH)
(Silver Dish Records, PO Box 612, Brockport, NY 14420)

THE VIVIANS - " I Fear" LP

The vocals sound something between SIOUXSIE and POLY STYRENE, they have a song about BOWIE (good taste), the music is what I call modern rock, they play punk, metal, rock, new wave and try to combine all those different styles together. Sometimes works, sometimes don't. (EC)
(Ice Age Records, 537 South Trenton Ave, Pittsburgh, PA 15221)

WALK PROUD - "One More Time" EP

The new 7" from this Southern Californian band has good production and heavy rocking songs with a slight BAD RELIGION influence (but in an almost speed metal direction). Decent lyrics and music but nothing that grips. (MK)
(Nemesis Records)

RECORD REVIEWS

WEDGE - "Pipedream" EP

These guys sound like a former HC band who learned to play too well and decided to "branch out". Unfortunately, an abundance of chops and musical concepts do not make up for weak melodies and /or songs. Also lotsa grandstanding here: the heartfelt vocals, repeated attempts at anthem-like tunes, but it all falls flat, at best they sound like a more emo version of late era DIE KREUZEN, at worst it's a mess. (HD)
(Deskman, W. 30th Ct, Kenewick, WA 99337)

WIPE OUT SKATERS - "No Skate Harrassment" EP

A 4-song release that's very energetic and full of mid-80's fast hardcore that's definitely fun to listen to. The songs are catchy, sung in English, and fit right in with melodic HC fans anywhere. (TY)
(Subterfuge, PO Box 46055, 28003 Madrid, SPAIN)

THE WORSTS - "Understandin'" LP

Brazilian HC with strong female vocals. Speedy stuff that sounds like well-produced Italian melodic thrash. Ten songs. (KG)
(Disgraceland Records c/o F. Engel, Arndstr. 48, 4800 Bielefeld, GERMANY)

X-O TOXINS- EP

If the DESCENDENTS were to have kids, X-O TOXINS would have been them. Heavy ALL influence on this slab with hardcore roots. Bright fuschia vinyl. How much more punk can you get. "Thank God I'm Not A Kennedy" won me over. Great photo and lyric layout on this limited edition 7". P.S. Dave has a bitchin Belair! (SM)
(Signal Sound Systems Records, PO Box 1861, Victorville CA, 92392)

YARD TRAUMA - "Watchin' Monster Movies/Vicious Circle"

Just like the DWARVES, YARD TRAUMA started with a definite garage punk sound and later evolved to modern punk. Tho Y.T. still keeps some sort of 60's feel making this an alright release. Also their latest album is worth checking out. (EC)
(Munster Records, Apdo, Corres 18, 107, 28080 Madrid, SPAIN)

YOUNG FRESH FELLOWS - "Sick & Tired Of Me" EP

JERRY LEE LEWIS meets SISTER DOUBLE HAPPINESS? Yes, I think so. The title track pops and the flip rocks two tunes. Not punk enough for you, good enough for me. (EC)
(Skull Duggery Label, 77 Scituate Avenue, Scituate, Mass, 02066)

ZERO BOYS - "Blood Is Good" EP

These are the tracks from their 1984 "Affirmation" cassette release that never appeared on vinyl originally nor on their LP re-issue with extra tracks. Needless to say, these 6 songs are completely awesome, good sound quality and a necessity. This is one boot that should get pressed in massive quantities! (TY)
(no address)

ZONA A - "Potaopa" LP

A multi-faceted band from Czechoslovakia, ZONAA blends 1980s post punk (P.I.L.) and 1970s punk(SEX PISTOLS) with that distinctive European punk sound. Tough snotty vocals stand out above clear melodic almost echoey production. Singing in their native language, a lyric sheet with English translations is provided. One of those records I'd listen to more than once. (MH)
(Opus, s.p. Mlynske Nivy 73, Bratislava CSFR, CZECHOSLOVAKIA)

V/A - "Best Run Fast Vol. 2" EP

Yesiree, doing what they do best, MCR compiles another frisbee of good vibes. High speed hi-jinx from the likes of DON DON, MESS and the almighty SICILIAN BLOOD, plus a high-scoring cover of "Helter Skelter" by IDORA. A 7 1/2 on the coolness meter. (CD)
(MCR Co., 157 Kamiagu, Maizuru, Kyoto 624, JAPAN)

V/A - "Kakumei 2" LP

A gathering of musical dudes from across the globe most of whom have been kicking around for some time now. SPERMBIRDS, DON DON, FVK, and FUCK GEEZ are a handful of the veterans. NESSUN DORMA is newer (as far as I know) but deliver the goods with grace in a PARIAHesque style. ASSFORT, MISERY, IDORA, and COX-ORANGE also pitch in their two cents. The zany booklet cover is a plus. Good effort. (CD)
(MCR Co., 157 Kamiagu, Maizuru, Kyoto 624, JAPAN)

V/A - "In Your Face" Subterfuge Compilation Vol 2" EP

Four bands, one song each. They all have a total garage feel to their punk sound and all kick in with a raw and fun '77 edge. Includes FREEZER BURN, BECK'S PISTOLS, DRAPS BRUTS and VIVORAS (the latter two seemingly all female bands). Excellent. (TY)
(Subterfuge, PO Box 46055, 28003 Madrid, SPAIN)

V/A - "Let's Try Something New" EP

Yes, let's. Maybe not life threateningly original or off-the-cuff, though these five unknowns do an effective run around. Keeping it for the most part upbeat, scratchy and low tech. (MW)
(CI Productions, 154 Wilson Drive, Lancaster, PA 17603)

V/A - "Noch Ein Tausendstel Düsseldorf" EP

A local comp from Düsseldorf featuring SILLY ENCORES, SCREAMING ARSEHOLES, BULLOCKS, LUZIBAR, VORSPRUNG, ZK and THEO ALTWARM. Sounds like it was recorded in '79, which may be true cuz some of these bands are ancient. Total garage. (TY)
(Teenage Rebel, Gerresheimer Str 16, 4000 Düsseldorf 1, GERMANY)

V/A - "Noise From Nowhere Vol 6" EP

HOUSE OF LARGE SIZES play one longish song in their usual heavy rock vein, with a little of PINK FLOYD "Nile Song" period on this record. On the flipside, TREEPEOPLE deliver a tune that would appeal to college rock types into BEAT HAPPENING or R.E.M. (EC)
(Toxic Shock, POBox 43787, Tucson, AZ 85733)

V/A - "Noise From Nowhere Vol 7" EP

The A-side contains riffy metalish grunge from HULLABALOO, while Chicago's all-female BHANG REVIVAL kick in with an even slower but more straight ahead garagey song. (TY)
(Toxic Shock, PO Box 43787, Tucson, AZ 85733)

V/A - "Positively Cleveland Street" LP

Seven Sydney bands share this off-beat compilation. ANGRY KITTENS (clubby female-vocal punk) and RED PLANET ROCKETS (basic mid-tempo Aussie punk) lead this pack of punk and experimental bands. (SS)
(Waterfront Records, AUSTRALIA)

V/A - "Punk's Not Dead" LP

Don't confuse this with other comps with the same name; this is a totally refreshing mix of Czech bands including the crisp, snappy punk of ZONA A, DANOVA PSYCHOZA's engaging singalong punk, music in a Dutch vein (EX TIP), and heavier powerchord punk (E!E). Great fun! (SS)
(no address, CZECHOSLOVAKIA)

V/A - "Punk's Not Dread" LP

A great idea - a bunch of current bands (CHAOS UK, POISON IDEA, E.N.T., FILTHKICK, RAW NOISE, RED FLAG 77) doing covers of classic '77 punk. Some famous (SHAM's "Borstal Breakout", DEAD BOYS' "Sonic Reducer", DAMNED's "New Rose", MENACE's "GLC"), and some lesser known gems (KILLJOYS' "Johnny Won't Get To Heaven" and "Naive", VALVES' "For Adolfs Only", JOHNNY MOPED, DRONES, etc. Kicks ass in a major way. (TY)
(Sink Below Records, 162 Downside Close, Ipswich, Suffolk, IP2 9YN, ENGLAND)

V/A - "S.I. One" EP

A SoCal peace punk collection that's done the way one would expect. A fold-out poster cover houses a 4-track, one-track-each EP featuring MEDIA CHILDREN, HOLOCAUST, SOCIAL INSECURITY and UNAUTHORIZED. All the cuts have a sloppy, garage feel, meaning not great fidelity, not very tight, but delivering a strong dose of urgency and the appropriate message. I hope these bands can develop more musically, which will help them get their ideas across even better. (TY)
(S.I. Records, 3332 Peachtree, Lima, OH 45805)

V/A - "Welcome To Our Scene" LP

There are quite a few very strong bands on this compilation, several of which jump right off the record at you: TRUX (fast, furious HC with shouted vocals), KIKKERSPUUG (singalong guitar thrash), DISTURBING FORESIGHTS (high-spirited with all the power of early L.A. HC, UNION MORBIDE (punk from The HUSKERS school), UNACCEPTED (reminds me of the DESCENDENTS), ANTIC HEY (tempo changes and growls like The DKs). The most rewarding theme is the railing against breaking of the common man's will, apartheid, vivisection, etc. (BR)
(Stitching De Wyde Wereld, Postbus 39, 1713 ZG Obdam, HOLLAND)

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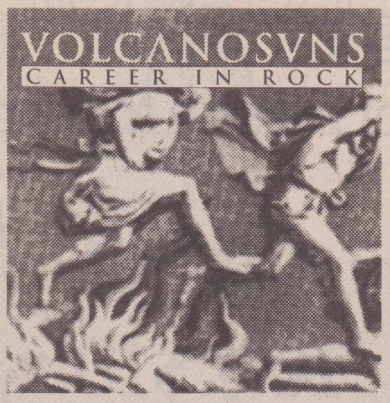

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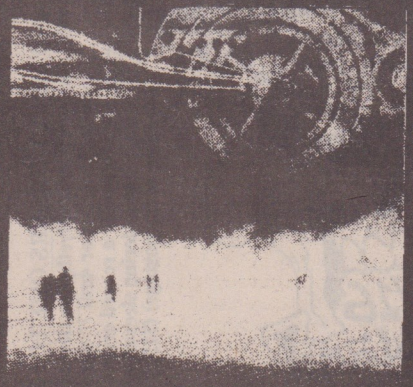

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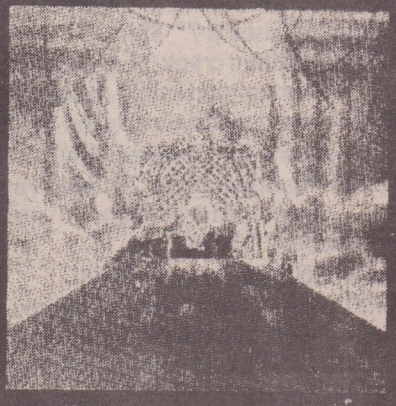

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SWINGIN' TEENS 'Transfixation': A digitally remastered rerelease of the sold out limited edition debut LP. Great, non kitsch hard rock with roots in the Stooges as well as early/mid 70's Golden Earring. The Swingin' Teens aren't holding anything back, and their music won't take "no" for an answer. This album is just about as loud, arrogant, determined, andvisceral as it gets on the alternative hard rock/metal scene. If you can handle 100% attitude - this is for you! LP comes with 18.5"x24" heavy stock, glossy b/w poster. Also as CD imported from Lux-Noi$e

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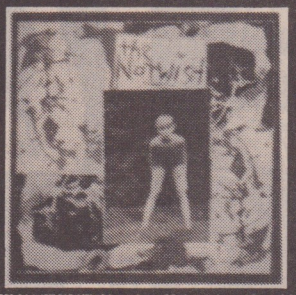
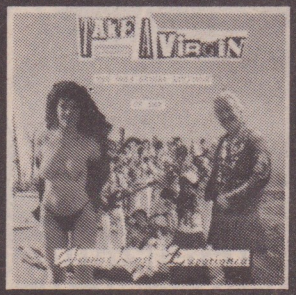


THE NOTWIST 'Notwist': If there is such a thing as folk-core, this is it. Don't let the word 'folk' throw you off though. R.E.M. this ain't. The twisting, power-tool guitars are reminiscent of old Dinosaur Jr., but with a heavier groove and unbelievable time changes. Subway (Germany)



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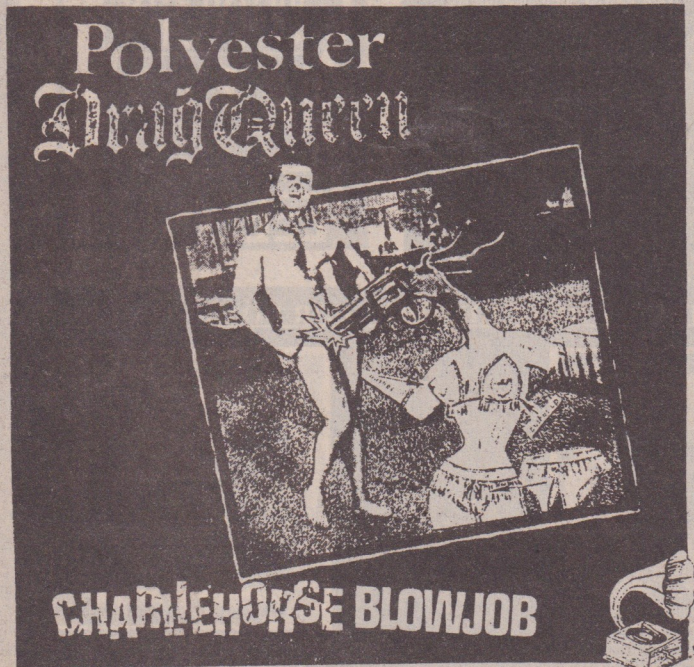

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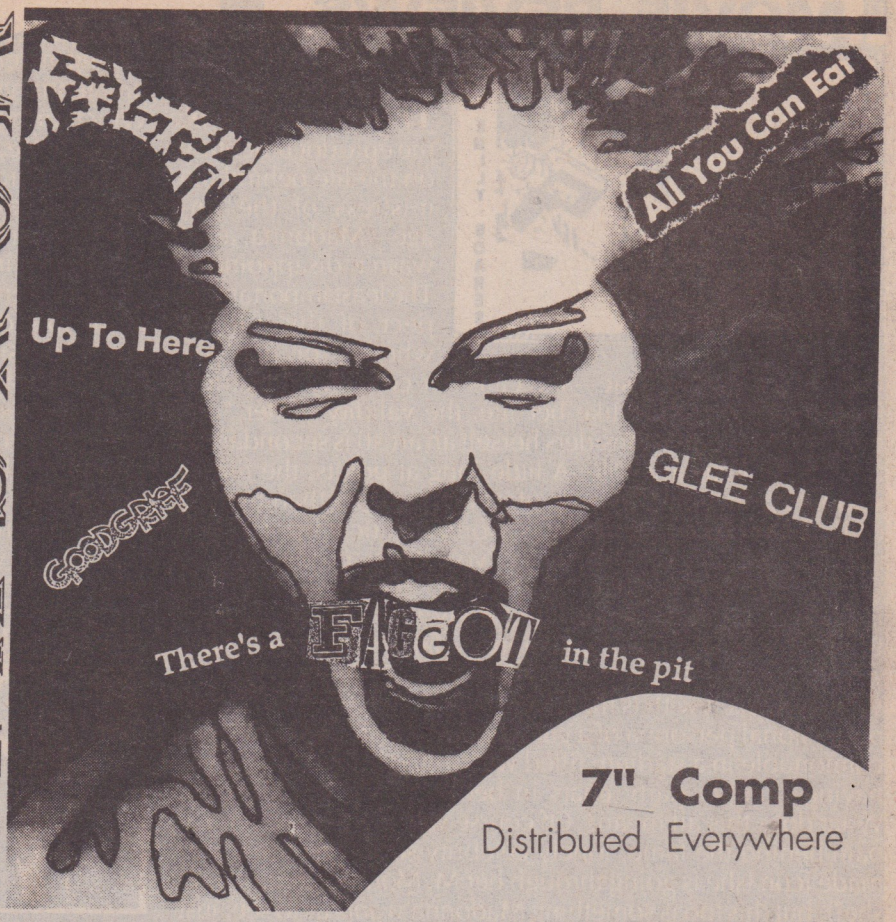

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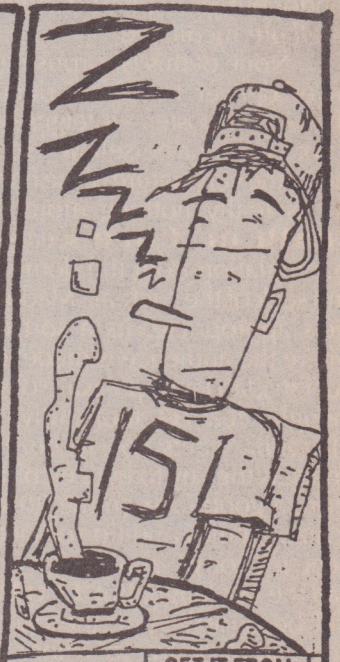

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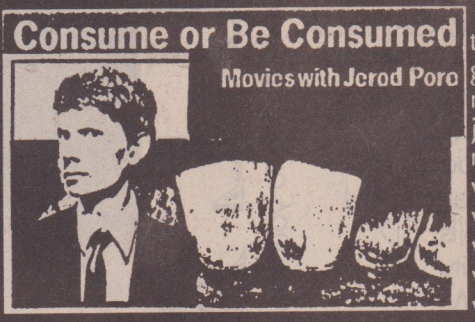
MOVIE REVIEWS

Well, I did it—spent good money on **Truth or Dare**, the epic documentary on the life behind the mistress of the image—Madonna, and I wasn't disappointed. The least important aspect of this film is whether or not you like the woman's music—she calls her concerts "theatrical representations," and like her life, the validity of her "art" (and yes, Madonna considers herself an artist) is secondary to the spectacle as a whole. A little long at points, the film is seldom boring, and *because* of its hype, rather than in spite of it, **Truth or Dare** is worth the ticket price. The trickiest angle of this film is its "voice". As producer, Madonna had her say over every shot, every cut, so, after hundreds of hours of film—the crew followed her on the Blonde Ambition Tour and filmed daily—*why* she chose what she chose is perhaps the film's most significant point. What we're left with is the tough-talking, soft-hearted, ultra-professional personna of a gal who, the film tells us, is just as comfortable in a stadium filled with millions of fans as she is having slumber party chats in bed with her gay dancers. What does this all mean? Of course we're given the typical pain behind the fame, lonely celebrity scenario of this self-made icon (she is going through her M. Monroe period, ain't she?), but this too is something Madonna *wants* us to see, just as she wants us to hear all of the supposed off-hand insults about family, friends, and fellow celebrities, which *feel* like candor but, as with most moments of **Truth or Dare**, *smell* pre-meditated.

None of this is surprising, or even misplaced. Film can never deliver truth and documentary represents its most effective imposter—it feigns objectivity. What is disturbing, is not Madonna herself, who comes off ultimately likable, but rather the very nature of the film —the way it acts as an exposé but is really nothing more than a great publicity piece. **Truth or Dare** seems to me, the ultimate work of manipulation from the dominatrix of media, a kind of hide and seek of the "actual" Madonna that reveals only what she feels appropriate. Its a sort of really underhanded verité, where the audience is made to feel the "I shouldn't be here, but I'm glad I am" pleasure of voyeurism and only after some thought, realizes (hopefully) that "here" is exactly where Madonna wants you to be. Her strategic approach to her image is the key to her celebritism, but until now it's seemed more a good joke on the 80's blend of provincialism—that schizophenic condition of Victorian prudishness and noveau riche gluttony—and Madonna, along with a lot of her fans, had the last laugh. But **Truth or Dare** is more cynical still, because this time the joke is on her adoring audience, the ones, supposedly, to whom Madonna wants to reveal the grim side of stardom, the ones for whom she allegedly seeks to demystify herself. Whether or not we find out who Madonna is, or if we care, is not as important as the integrity of the project. Truth or Dare? Well, perhaps were given bits and pieces of the former and lots of the latter, or rather lots of what is supposed to be *daring* —so we're sort of ripped-off on both counts.

Who Madonna seems to be really (who can say?) is a sometimes power-wielding bitch and a sometimes street-talking material girl, but what becomes clear (perhaps the one unintentional aspect of the film) is her extreme opportunism. Which brings me to one point of the film's reception that is bothersome. Much lip service has been paid to the racial and sexual tolerance embodied in **Truth or Dare**—Madonna takes pains to present herself as the mother of some kind of Rainbow Coalition. Whether or not her affection for the people in her tour group is heartfelt, (she doesn't spend much screen time being concerned with a fat, white makeup girl who is dosed, raped, and robbed on the tour) there is a condescension present in so much of her attitude that one wonders if her choice to cling so intimately to her dancers (racially mixed and gay but for one) is just another angle on her agenda of P.C. hipness. One long scene towards the end of the film has her taking each one into her bed, in mock irreverance meant to shock. The final shot of this sequence has everyone in bed together with Madonna asking her harem, "Do we wanna be accepted by Hollywood?" to which all chorus, "Noooooo." Methinks she protests too much.



The Frisco Film Festival has come and gone, and of course my *job* and my *life* just got in the way of most of the stuff I wanted to see, or it was sold out, or it was too late at night, whinge whinge whinge. I did mange to catch one of the SIX, and I just can't fucking believe they did six George Kuchar programs. Way down in the smallest of the Kabuki multiplex screening rooms, the shortest of all the programs (all of eighty minutes) but at least I got to see something.

An Appendium of Academic Atrocities could not be called pure Kuchar, then again, nothing that Kuchar did could be called pure. The stuff dates from the horrid nostalgic effluvia decade, when Mr. Kuchar was a film instructor at the San Francisco Art Institute. Captured on rotting celluoid is the nascent Performance Art Punk Rock scene spawned from SFIA in 1976 - 78.

Priests offer confession to bondage transvestite nuns in an Icelandic night club. Tough talking parole officer on crutches offers bourbon induced philosophy to exotic dancers. Young people copulate to the joys of the truck driver. The Catholic Church takes a lot of shit (litterally and figuratively). Many actors are unable to remember their lines, or bust up laughing after delivery.

Verily these were all one take wonders, but such wonderful takes they are.

Bored boy toys feel each other up as a prelude to a knife fight. Dancing piano musical extraveganza behind bars! The pioneers wash their underwear, waiting for the space brothers.

Every B movie cliché forced upon a drive-in screen, or now released direct to video, is condensed into short films that Joe Bob Briggs would make on $200.00 budgets.

It is unlikely that these particular films would be available on your favorite video format. The Public Access network, the art/rep movie houses, the film festival are the places to find them. Other Kuchar works may be available. Look for **The Devil's Cleavage** or **Hold Me While I'm Naked** at your local censor's circle jerk party.

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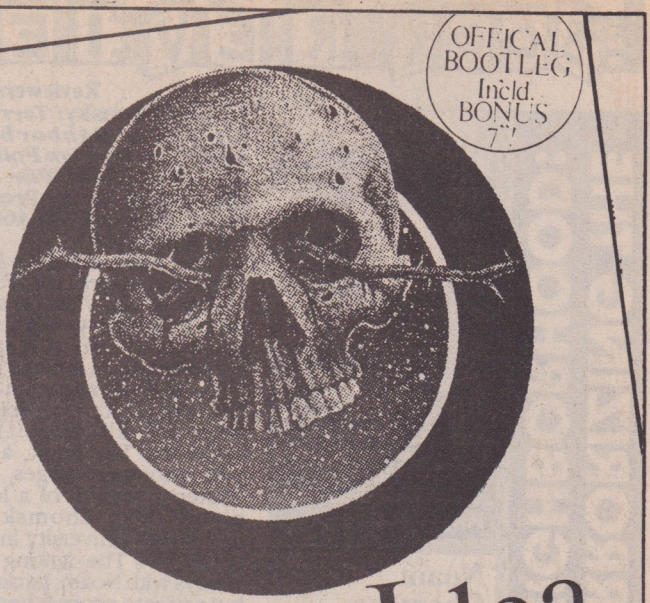

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BOOK REVIEWS

Reviewers: Emily Soares (ES), Paul Grivas (PG), Mark Shiflett (MS)

Noam Chomsky: *Terrorizing the Neighborhood: American Foreign Policy in the Post-Cold War Era.* ($6.00 ppd. from: Pressure Drop Press, POB 460754, S.F., CA 94146).

Terrorizing the Neighborhood: American Foreign Policy in the Post-Cold War Era, is a timely book and a good read—an unbeatable combination in a piece of political analysis and even better considering the source—the father of all sense...Noam Chomsky. The book, a compact sixty-three pages, is the written version of a lecture given by Chomsky at Edinburgh University in January 1990. The writing is, as always with Noam, packed full but easier to process here than in a lot of his longer, more dense pieces of analysis. He manages to touch on the pivotal elements of U.S. foreign policy—the hype behind the Cold War, the extent *of strate*gic brutality in U.S policy in Central America, the crocodile tears shed for Tiananmen Square—and makes the pattern clear. There really is nothing odd about "invading Panama to save human rights while we on the same day announce we're sending $300 million worth of high tech equipment to China, to leaders whose human rights record was a thousand times worse," because, Chomsky clearly illustrates, both choices are good for business and that is the one consistency of U.S. policy, foreign or domestic—as long as the results pour into elite coffers. Chomsky also manages to pinpoint the slipperiness of the media's false pluralism. Like so many of the governments set up in the U.S.'s banana republics whose political choices represent "two horses (with) the same owner," the arguments between the liberal and conservative media are nothing more than technical disagreements on how best to exploit our interests around the world rather than whether or not to do so. Indeed, Chomsky argues, such debate is favored by the power structure—it provides a false sense of democracy *and* gives the Administration some good ideas. Noam also discusses the U.S.'s skill in "leveling the playing field," that is, setting up all the rules for the game. An example of this strategy can be seen in the option-of-no-option the Administration is so keen on giving its Third World victims, such as in the most recent Nicaraguan election where Bush gave Nicaraguans the choice of voting for Chamorro (our candidate) or watching their children starve.

The format of *Terrorizing the Neighborhood* is itself intriguing. High-grain photos of key figures are interspersed throughout along with really juicy pull-quotes. This is also the first book I've seen in a while whose preface and introduction are not only necessary but interesting as well. If this book is your first time with Chomsky, you'll find it accessible and a good primer for the rest of his work. If you're an old fan, *Terrorizing the Neighborhood* is a useful update and an effective synopsis of his arguments. A great offering from a punk as fuck publisher... (ES)

Antoine de Baecque, *Les Cahiers a l'assault du cinema*, 1951-1959 (1991, 320 pages, 149 french francs)

Any serious and self-respecting movie follower has heard of *Les Cahiers du Cinema* (better known as *Les Cahiers*) which is an institution in the movie-related press. Well, this monthly magazine will celebrate it's 40th anniversary this year and will publish a special issue containing about 100 testimonies in which household names of today's cinematographic world give their impressions and their relations with Les Cahiers as well as two books retracing the history of the magazine which, according to some, gave birth to the French "Nouvelle Vague" in the late fifties.

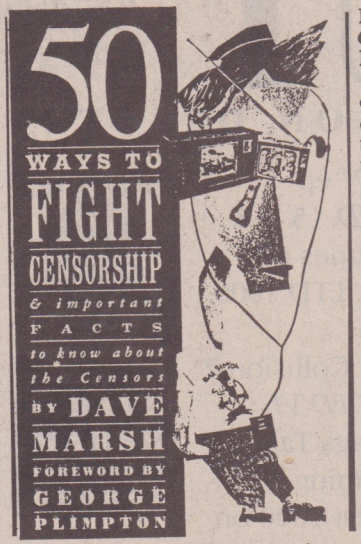
Let's notice that this publication started pretty much as a punk rock fanzine usually starts, that is to say with many ideas, motivation, rage and energy.

This first volume emphasizes the 1951-59 period, a period during which appeared a whole new wave of film lovers/reviewers among which Francois Truffaut, Eric Rohmer, Claude Chabrol, Jean-Luc Godard and Jacques Rivette: all the future film makers of the "Nouvelle Vague" (=New Wave) which represented a break vis-a-vis traditional kinds of films (especially French cinema, which was breathless at the time and needed "new blood").

When Andre Bazin and Jacques Doniol-Valcroze were leafing through the pages of their brand new magazine in 1951 nobody ever thought about the future impact of *Les Cahier* on the French and the international cinematographic world. We could say that to a certain extent this publication revolutionized the way a film is perceived, a way which gets closer to the way you perceive a painting or read a book than the way you simply entertain yourself with, let's say TV; that is to say that "Les Cahiers" stressed, ever since the beginning, the artistic aspect of a film. That's how the magazine put on the map like Alfred Hitchcock, Howard Hawkes, and Fritz Lang who were treated with distain or ignored at the time. A new kind of film reviewing was born and through *Les Cahiers*, quality debates took place and continue to take place inspite of recent efforts made to attract new readers (concessions in my opinion, but a magazine is written to be bought/read isn't it?).

The second volume of this *Cahiers* story will be published by the time you read this and will cover the sixties (the "Nouvelle Vague" years), the seventies (the post-68 Marxist-Leninist years, yep!) and the eighties (the "renaissance years"). This second volume will prove that *Les Cahiers* is much more than a simple magazine for movie lovers; it is also a magazine for people who observe and analyze the world (philosophers such as Gillis Deleuze have written several articles for *Les Cahiers* in the past). Yes indeed, this magazine gave the cinema an allegoric aspect: a film is the reflection and the consequence of the world in which it has been made.

This book is written in French and I don't know if it's going to be translated into English, so beware. If interested you can write directly to Le Cahier Du Cinema (9 Passage de la Boule Blanche, 75012 Paris, France), and if you live in California you may have the chance to find it as an import in one of these wonderful and amazing Hollywood film bookshops. (PG)



Dave Marsh, *50 Ways to Fight Censorship* (Thunder's Mouth Press, NY) 1991; 128 pages; $5.95

Because this book serves as a compilation of interestingly-told case histories as well as suggestions for personal action against those who want to decide what we read and hear, it falls into the "Must Own" category for anybody who wishes to ascertain a more comprehensive view of just how tainted things become after being sifted through by censors.

On an information-gathering level, the book is quite thorough. It contains the names, addresses and/or telephone numbers of numerous organizations which fall upon either sides of the the censorship issue.

The pages are dotted with several pieces of anti-censorship art, including one "Life In Hell" panel by Matt Groening, whose Bart Simpson character has been banned from elementary schools nationwide. I was a bit disappointed, however, when I discovered the book did not have H.R. Giger's "Penis Landscape." Perhaps in the next one.

Marsh has gone to great length to show the reader that many examples of blatant censorship exist in a variety of media: in the written word, the big and small screens, and (the type we all know and love) music. He even makes two allusions to Alternative Tentacles' "No More Censorship Defense Fund," but fails to fully explain the story behind its conception during Jello Biafra's obscenity trial for the "Frankenchrist" album.

Most importantly, the book encourages action on the part of the reader by putting a library of information at his/her disposal. It is very important that the book be written in this manner; after all, it was the apathy of the people which made this book necessary in the first place. (MS)

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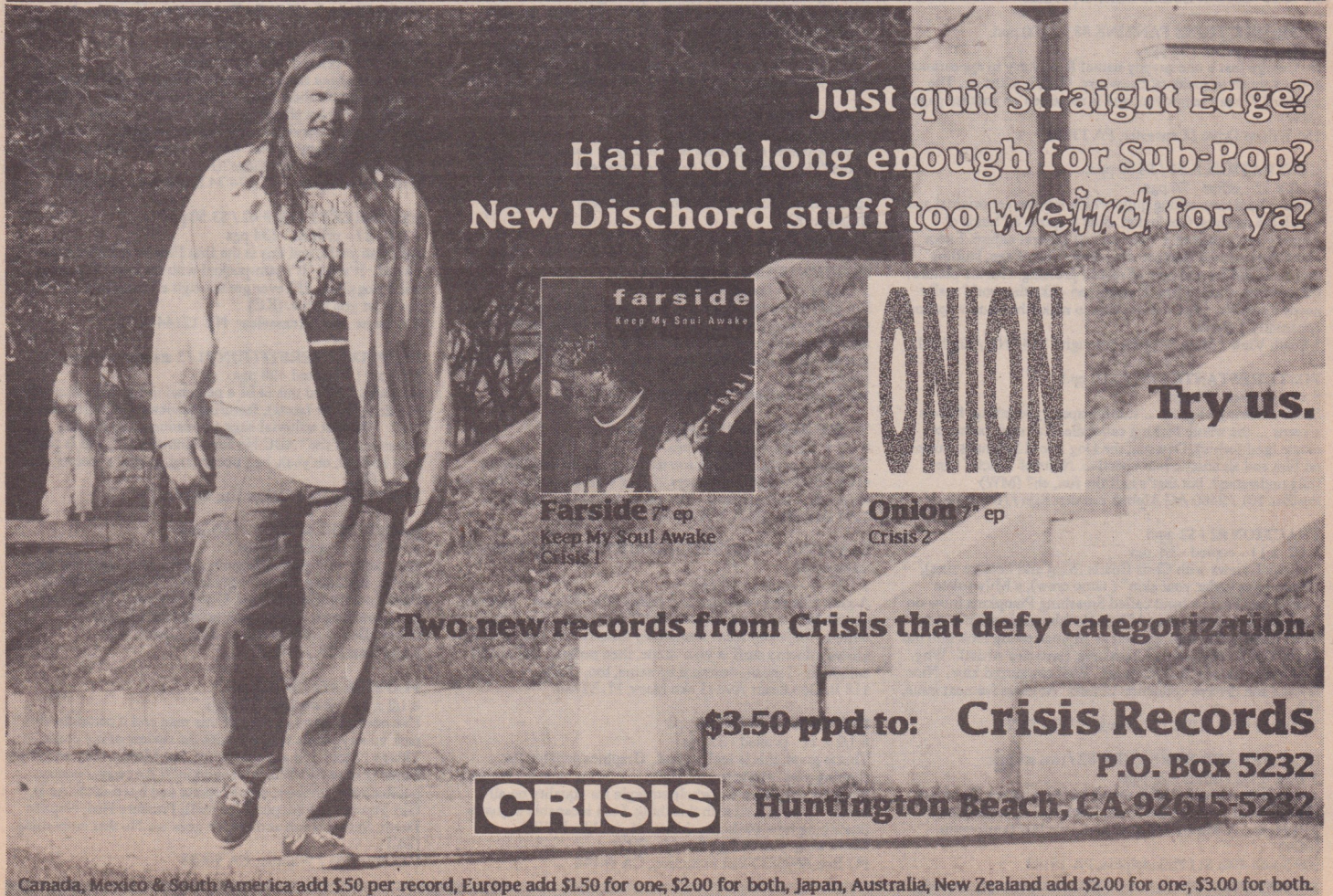
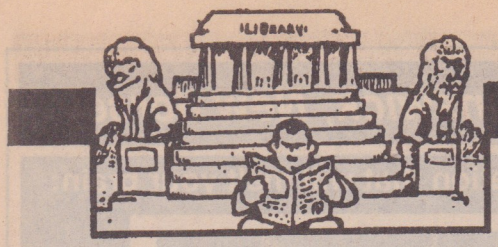




BETWEEN THE LIONS

Reviews by (MS) Martin Sprouse, (JX) Jux, (DE) Deb E, (KO) Katy Odell, (KC) Ken Coffelt, (JJ) Jules Stout, (MW) Maz Wright

When sending in a zine for review, please include a postpaid price and a complete mailing address.

In this issue, we've started our new zine review policy which involves reviewing the better zines that we get each month. The zines that get listed (More Zines section) are ones that we feel are worth mentioning and supporting but due to the lack of space we are unable to review. Only zines that get reviewed will receive trade copies of MRR.

ARMES DEUTSCHLAND #6 / $2.00 ppd.
4 x 5 1/2 - offset - 16 pgs.
... or rather the English supplement to said magazine. Armes Deutschland is a political animal that strikes out at German re-unification, neo-fascism, militarism and just about anything else that's hot and timely. Unfortunately these translations are heavily edited which makes for a slightly piecemeal collection, so .... why not buy yourself a dictionary and go for the original transcripts? (MW)
Im Schlosshof 1 / D-6450 Hanau 1 / F.R. Germany

JAVAMAN #3 / $1.00 ppd.
7 x 8 1/2 - offset - 40 pgs.
The voice of Benicia and small town life. Hanging out, playing in a band, scrawling on napkins and chewing the fat - that's what it's all about. And if you enjoy reading about such activities ... (MW)
POB 4346 / SMC / Moraga, CA 94575

TALES FROM THE VIOLENCE #4 / $5.00 ppd or trade.
8 1/2 x 12 - offset - 86 pgs.
Doorstoppingly thick and cranking it with high energy bands (well into double figures) and a graphic sense of fun. Still, if you're gonna shell out the requisite bucks some rudimentary French would be useful. (MW)
BP 332 / 42015 St-Etienne Cedex 2 / France

CI PRODUCTIONS FANZINE #8 / $4.00 ppd.
8 1/2 x 11 - offset - 44 pgs.
By George that's one snappy name! Really dry in appearance, and not much to speak of elsewhere. God, it's just ok. The enclosed 7" may tempt you, and is reviewed on another page. (MW)
154 Wilson Drive / Lancaster, PA 17603

GENERATION X #1 / $6.00 ppd.
8 1/2 x 12 - offset - 24 pgs.
I have a hard time telling quite which articles are original and which are reprints. Confusion aside it sports all kinds of comicry and things of a musical and general nature. Learn about James Bond's secret weaponry, Betty Page, battling mods and the ins and outs of record pressing. Get the picture? Oh, another of them free 7" deals too - like the world really needs more 7"s. (And too horrible to make the review section apparently.) (MW)
1 South View / Main St / Mexborough / S64 9NE / England

POSTE RESTANTE #15 / $3.00 ppd.
8 x 11 - offset - 36 pgs.
Snazzy looking blighter ... sturdy paper, typesetting, full-on screens ... the whole fucking caboodle. Has stuff on house music (god forbid), Dawson, the Dog Faced Hermans, punks on film and an artistic retrospective. None of which I can fully understand, but that's half the fun, eh? (MW)
Postbus 101 / 2400 AC Alphen aan den Rijn / Netherlands

TRACTION #2 / $2 ppd
8 1/2 x 11 - copied - 54 pgs.
Lengthy I-views with Chris Boarts (Slug and Lettuce zine), "Three guys under your skin" (tatoo crew), a Milwaukee band called Feck, a band called Smashing Pumpkins (now on SubPop), a skulptor named Chris Poehlmann, a short I-view with Babes in Toyland, as well as an interresting look into the life of Doc Corbin Dart (Alternative Tentacles Artist). Why God is a homo and fuck cops bit. Well compozed zine. Nice layouts and diverse collection of info. Anxious for next issue. (JJ)
Traction / POB 71033 / Milwaukee, WI / 53211

PEACHES AND HERBICIDE #2 / two stamps.
5 1/2 x 8 1/2 - offset - 20 pgs.
A true faith restorer. Lighthearted banter, quizzes, fast food fantasies and an inventive spirit. Looks great, reads great, greads rate. A worthy addition to the nuclear family unit. (MW)
909 South 49th St / Philadelphia, PA 19143

DASHIKI CLOUT #2 / $2.50 ppd
8 1/2 x 11 - printed - 28 pgs
Well, this one has interviews with Naked Raygun, Inspiral Carpets, and more, reviews, etc., so it's kinda typical, but kinda interesting and intelligent, so I liked it; but let me tell you,...cofidentially,...the layouts are blah. (KC)
1137 Albert / East Lansing, MI 48823

CADAVERS, FRUIT, AND GOVERNMENT FORMS #2 / $1.50 ppd
5 1/2 x 8 1/2 - copied - 64 pgs
Well, it's big, and it's full of stuff.Book, zine, record, and nintendo reviews, an interview with Sockeye, and more of the good stuff that people dream up when they get frisky. I really could have lived without that centerfold...(KO)
442 Rte 146 / Clifton Park, NY / 12065

CASSEROLE #2 / $.39 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
There's lots of interesting reading and babble about movies, "Arnold Strokes," bikes, an interview with Motherload and other stories in these pages and I mostly liked it. It's from a small town (which is cool) and from a women (which is cool, wait, is that sexist?), and this is kinda minor, but Brooke, maybe you shouldn't use homo as a put-down and blonde babe...But worth the price. (JX)
W. 9102 Greenwood / Spokane, WA 99204

UNIFORM HOLE #1 / $1.00 ppd.
6 x 8 1/2 - offset - 16 pgs.
Another from the ever productive Warzone stable, Uniform Hole takes the 'angry young man' stance on worldwide and local issues. There's a belligerent line in the story telling too, which adds weight to the editor's obvious need to confront and offend. (MW)
POB 148 / Belfast / BT1 2FD / N. Ireland

INDECISION #1 / $2.00 ppd.
8 1/2 x 11 - copied - 40 pgs.
One big old contradiction. While poking fun at some of the straight edge movement's more obvious howlers the zine itself seems to fall into many of the same traps. Yes, it has photos of upstanding young men, chunky headlines and faceless interviewees. An exercise in self-parody. (MW)
23391 Mulhollan d Drive # 430 / Woodland Hills, CA 91364

SLOPPY JOE # 1 / $1.00 ppd
8 1/2 x 5 1/2 - copied - 36 pgs
The sloppiness of the zine isn't nearly as much of a "put-off" as the "Homeboy scouts" flyer centerspread that reeks of racism and stereotyping which is way-lame. Lotta cut'n'paste, info, and interview w/members of Bones Brigade. (KC)
7589 Bear Creek Rd / Fairview, PA 16415

ROTTEN FRUIT #7 / $1.50 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
I'm glad to see this again...no longer with Subterrainean zine, this still contains all the good, healthy juevenile humor, and interviews with Instead, Schwah, and Eric's Mother. Also, just in case you're not sick of it yet, there's a little White Boy for ya. (KO)
1058 Beddingfield Pl. / Westerville, OH 43081

WORD BURGER #14 / $1.00 ppd
8 1/2 x 5 1/2 - copied - 28 pgs.
There is a strange and not too exciting comic that fills the majority of this pile o' papers. Other than that exists chop art, letters, and commentary. Not much, but not bad. (KC)
1107 Alabama / S.F., CA 94110

DIAMOND HITCHHIKER COBWEBS vol.2 / $3.00 + 2 stamps ppd.
8 1/2 x 7 - copied - 60 pgs
A goth zine with collages and poetry from Florida! Tres arty - some bad, some good (but Hey! If Rain reads this - then write to me, man! Ken! Remember Ken?!) Anyway, if all that gloomy doomy stuff is your scene, then perhaps this would enlighten - I mean, darken it up some, too. (KC)
118 E. Goodheart Ave / Lake Mary, FL 32746

PUNCHLINE #9 / $1.00 ppd
8 1/2 x 11 - printed - 32 pgs
This is good, this is really good. Graphics suitable for flyering your whole town. There is a theme of anti - racism, but it encompasses the whole struggle for equality on all levels. I am in love with this thing. I am incapable of justly describing how awesome this is. If you like *WWIII Illustrated*, you will go for this. (KO)
PO Box 460683 / San Francisco, CA 94146

BREAKDOWN # 4 / $2.50 -cover
8 1/2 x 5 1/2 - copied - 48 pgs - German
Muy punk, highly typical, but good/decent layout. Can't tell you much beyond that seeing how this one is all in German. Features Negazione, Will Shatter, and a lot more plus reviews, etc.(KC)
Ausseit 10 / Wetzlar-Nauborn W-6330 / Germany

SECOND THOUGHTS! #12 / 25¢ and SASE
8 1/2 x 11 - copied - 6 pgs
If you are a major fan of Seven Seconds, if you think Kevin is a cool, up-standing, positive kinda guy, if you really wanna know all about his new band...this zine is for you. Also, this zine endorses shows that are "fun, safe, and family-oriented," so you may want to get one for your parents as well.(KO)
PO Box 9382 / Reno, NV 89507

T-TIME #? / $2.00 ppd
8 1/2 x 11 - copied - 14 pgs
Crude graphics and poetry, that comes together into something that feels icky...it's the product of a mind far more open than my own. (KO)
PO Box 6433 / College Station / Durham, NC / 27706

SUBURBAN ZINE #2 / $2.00 cover
8 1/2 x 11 - printed - 18 pgs
Ah- straight edge.... oh, bland layouts, good photos (poorly reproduced), reviews, int's (Go!, Mouthpiece), and commentary in that enlightening straight-edge vein of thought. (KC)
45 Orchard Lane / Berwyn, PA 19312

PUKE ZINE #5 / 2 - irc's
8 1/2 x 11 - printed - 24 pgs - mostly Dutch
At first I thought this was all in Dutch then I thought - Hey! I can read this - it must be English. The Accused & Slapshot interviews are in this language for those, like me, who just look at the pictures otherwise (the Slapshot interview is kinda confrontational & interesting). Other than that, mostly metal, not bad. (KC)
Hoogveldweg 7 / 5221 Ba Engelen / the Netherlands

ETT NOLL ETT #14 / $5.00 ppd
8 1/2 x 11 - printed - 48 pgs - Sweedish
One thing about zines written in foreign lingos, I certainly can't say much about them. This one's Swedish, looks 60's psychedelic from photos & layout, well-produced, contains reviews, and interviews with September Gurls, Shades of Orange, and many others. Maybe I should check out the language dept. at the college?(KC)
Hunnemaravagen 11 / 5-374 34 Karlshamn / Sweden

FACTSHEET FIVE # 42 / $3.50 ppd
8 1/2 x 11 - printed - 134 pgs
All these years, and this is the first Factsheet 5 I've ever owned. It's fat. It's jam-packed with reviews. It's quite mind-boggling. If I ever get through a mentionable portion of it, I'll let you know. (KC)
6 Arizona Ave / Rensselear, NY 12144-4502

DEEPSIX SUPERSTITION #1 / 3 stamps or trade
8 1/2 x 11 - printed - 24 pgs
Personally, I find this to be a personal thing, sorta arty while remaining punk (sorta), featuring reviews and editorials and stuff. The first editorial bags on Madonna, so the 2nd comments of the "ABC No Rio Controversy". All is pretty well-spoken, oh yeah, and poetry and journal excerpts, too. Yeah. (KC)
3678 Tolland Rd / Shaker Hts, OH 44122

BAKER'S DOZEN #1 / $!.50 ppd
8 1/2 x 11 - copied - 44 pgs.
Sorta artsy with poems, photos, comix, drawings, and short stories, including a helpful guide to a successful suicide. Band I-views with Melvins, Good Riddance, Psychosomatic, and Fiendmaster Freak. Interesting first Ish. (JJ)
Bakers Dozen / 849 B Almar Ave. / Box 154 /
Santa Cruz, CA / 95060

FLIPSIDE #72 / $2.00 ppd.
8 1/2 x 11 - newsprint - 108 pgs.
I've never been a huge fan of this mag and it certainly didn't rack up any points with me with the review of my comp. - Things I Stole. It's a great review, but Martin, only one of the bands is from SF! Whaddya thinkin'?! Anyway... poetry, publications, reviews, scene reports and interviews: As Is, Girl Trouble (a high point for me!), Pressure Hed, Napalm Death, Shawn Stern and the list goes on. No that enthralling. (DE)
P.O. Box 363 / Whittier, CA 90608

FANZINE REVIEWS

WORLD WAR 3 ILLUSTRATED #14 / $4.00 ppd.
8 1/2 x 11 - newsprint - 132 pgs.
The best collection of political art, comics, graphics, and illustrated stories that I have ever come across. This entire issue deals with the Gulf War, at home and overseas. The diverse writing and images work perfect together. The messages are clear, angry, inspering and hopeful. No bullshit, no party line and nothing that lacks an edge. I haven't been able to put this issue down. A must! (MS)
POB 20271 / Tompkins Square / NY NY 10009

TEENAGE GANG DEBS #3 / $2.00 + 2 stamps
8 1/2 x 11 - printed - 20 pgs
Oh my God, this is the coolest magazine I've seen in a long, long time. It's all about television, the greats, the amazings. #3 has interviews w/Joe Barbera, Stan Livingston (from My Three Sons), & David Garrison (formerly of Married...With Children). Awesome off-television artwork compiled in a cool, light-heartedly obsessive manner. An interview with Nation Of Ulysses is in here too, but the whole focus is television, the wonderful idiot box in the living room! This magazine is so cool I don't know what to say other than, "YabbaDabbaDooooo!" (KC)
5812 Midhill St / Bethesda, MD 20817

16 INCHES #1 / $1.50ppd
8 1/2 x 11 - copied - 24 pgs.
Short I-views with Nausea, Samiam, 8 bark, TitWrench, and some guy named Dave from some little record deal who says CDs only cost $4 to make. Who'd believe something crazy like that??? Some room for improvement in the area of layouts, but it's a nice little zine. Hopefully Kent and Andrea will progress with the zine if their relashunship duzent digress. Luck to you. (JJ)
Kent Gowrah / 225 E Brentun St. / Oswego, IL 60543

ORGANEZIEZED #1 / 2f stamps or trade
8 1/2 x 5 1/2 - printed - 24 pgs
A magazine centered around Taxi Driver, editorials of deep meaning, reviews of records and books, a dollop of pretention, and animal rights receive an article. (KC)
520 N. Bundy / L.A., CA 90049

FEMZINE #1 / $2.50 ppd
8 1/2 x 11 - offset - 56 pgs.
Great Zine. A zine by "wymyn", about "wymyn", for everyone. Very neetly done, mostly hand written. Well done interviews with a wymyn bands: Mourning Sickness, Chicken Milk, and Sharry Boyle, singer for Liquid Joy. Commentaries on Civil Disobedience, Pro Choice, and sexism in the media. All of the basic contravercial topics are well represented. Wonderful hob. Packed full of thought provoking info. The best FEMzine I've seen yet. Don't miss it. (JJ)
Femzine / 2 Bloor St. W. Ste. 100 / Box 120 / Toronto, Ontario / M4W 3E2 / Canada

RUTABAGA #1 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 80 pgs.
Finally, the bay area's long, long awaited issue of Rutabaga from Bitz and Razl has arrived. And with it articles about anger, voyerism, sexism, navels, eighth grade, getting dissed and lots of other cool shit. Interviews with Spitboy and Scot Sawhorse. This zine is really funny at times. Some say it reminds 'em of Cometbus, but this one definitely stands out on its own. Get this one! (JX)
1640 7th St. / Oakland, CA 94607

SOCIAL BLUNDER #5 / $3 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
First time I've heard of this South African zine. The stuff on SA is great but there's more: Anarchy, vivisection, Australian scene report, hunger in Africa, stories, articles and reviews. Well done. (JX)
H. Gopal / 36 Plover St. / Ext 1 / Lenasia 1820 / South Africa

LIVING ON THE GARBAGE IN OUR BRAINS FOREVER #1 / $2 ppd.
5 1/2 x 8 1/2 - copied - 34 pgs.
A zine of prose. Which in this case means mostly poetry. Some good, some interesting, some nothing. It's from Australia and has an offbeat/alternative slant to it. (JX)
Georgia / 7/626 Sydney Rd / Coburg 3058 Melborne / Australia

PROFANE EXISTENCE #10 / $1 ppd.
11 x 17 - newsprint - 20 pgs.
Anarchy news Minneapolis style. Interviews with The Ex, Asbestos Death and articles on the Oil War, the Germany resistance, letters and reviews. Another good issue. (JX)
PO Box 8722 / Minneapolis, Mn 55408

NOITULOVER #?? / free + 2 stamps
If you're interested in the DC thang, then you'll like this zine. It includes a long and informative interview with people at Positive Force DC. Lots of flyers reproduced in here as well. (JX)
8916 Tilden Ave. / Panarama City, CA 91402

BRAINE SKAN! #3 / $.30 + a stamp
5 1/2 x 8 1/2 - copied - 16 pgs.
It's mostly drawings and sketches, some of which could make pretty good flyers. Also some reviews and a story or two. (JX)
PO Box 481051 / LA CA 90048

COMING TRASH #8 / $4 ppd.
8 1/2 x 11 - offset - 54 pgs. / German
Slick as shit! But that's OK because it has cool ass drawings and comics. Kinda a Love & Rockets meets WW3. The Art is worth it even if you don't read German. (JX)
F Engle Natruperstr. 151 / 45 Osnbruck / Germany

UNO MAS #2 / $2 ppd.
8 1/2 x 11 - offset - 20 pgs.
Another slick ass zine. Lots of people must be gettin' computers. This one is well done and has interviews with Fugazi and the Pixies and stories and articles. (JX)
P O Box 1832 / Silver Spring, MD 20915

INK DISEASE #17 / $2.50
A slightly better than average Ink Disease issue with interviews with L7, Naked Raygun, Scrawl, Laughing Hyenas, Sandy Duncan's Eye, Trashcan School and Hill of Beans. It also comes with the Vital Music Sampler flexi. Oh, and tons of reviews in this issue. (JX).
4563 Marmion Way / Los Angeles, CA 90065

UNHAPPY JOE'S SLAG RAG #2 / see below
7 x 8 1/2 - copied - 28 pgs.
Well best I can figure, this isn't really a zine. These people are closet homosexuals and living in Kansas can't get out much (if you know what I mean). What they really want are sincere letters from others out there just like them who understand the angst from living in such a small place. Please no hate mail, I'm sure they have enough problems. Everyone drop them a line. (JX).
PO Box 1948 / Lawrence, KS 66044

ANARCHIST ALLIANCE CORE #2 / $1.50 ppd.
8 1/2 x 11 - copied - 20 pgs.
This looks like Profane Existence Jr. And so it's about anarchy stuff like American illusion, property, Baghdad and other articles. OK I guess. (JX).
c/o Profane Existence / PO Box 8722 / Minneapolis, MN 55408

J D s #8 / $4 + postage
7 x 8 1/2 - copied - 56 pgs.
Is this sexual fantasies for horny punks or more psychotic fagshit from the white trash homosexual clan? It's everything weird, kinky and punk, which means you get stories about gay skinheads, dyke heroines, an interview with Peter Berlin a new Homo-prince and more. Almost as hot as the previous issues, which means great bedtime reading...(JX).
Bruce LaBruce / PO Box 1110 / Adelaide St. Stn. / Toronto Ont M5C 2K5 / Canada

BIMBOX #4 / free if ya deserve it.
8 1/2 x 11 - copied - 64 pgs.
I've waited so long "to deserve a Bimbox" that the only way I could get it was by reviewing it. This one could be the hottest of the sex zines so mine won't last long. Genital piercings, homo-zine news (and photos), Hapi Phace, a funny as fuck sex zine for kids (and photos), an interview with Bitch Nation (and photos), a hot story from Jeffrey Kennedy (and photos), Queer Nation and a weird ass Cinderella/ Werewolf/ Vampire story (and photos). Oh and some record reviews, and of course plenty of photos! So think of something kinky, perverted and punklike (with photos!) and send it to 'em and see what they send back. Yum! (JX)
282 Parliment Street #68 / Toronto M5A 3A4 / Canada

PUNK PALS May 91 / 3 29¢ stamps / $1 ppd
5 1/2 x 8 1/2 - copied - 20 pgs.
This free monthly listing of punx awaiting your letters just keeps getting better. More art stuff and more people involved. Definitely something that every house should have at least one copy of. (JJ)
POB 13391 / Berkeley, CA 94701

HUH? #1 / 3 29¢ stamps / $1 ppd
5 1/2 x 8 1/2 - copied - 16 pgs.
Stuff about the Ramones, lotsa drawings, collage type layout. Like Jerry said, "I put HUH? #1 together in less than two days." Free classfieds and super cheap ads. Hope you get more contributors, Jerry. (JJ)
HUH? zeen / POB 118 / 4712 Avenue N / Brooklyn, NY 11234

HOTBOX #1 / 2 29¢ stamps
8 1/2 x 7 - copied - 44 pgs.
I-views witn Frightwig, the Dead Milkmen, Onomatopoeia, Black Dahlias and the primus. A few fotos and a couple words on Oregon crud. Great Zine for the price. Best luck with future issues you fukkking punk! (JJ)
Hotbox / 37604 Hills Creek Rd / Springfield, OR / 97478

SO BE IT #1 / 50¢
8 1/2 x 11 - copied - 8 pgs.
This hot hardcore gossip mini zeen is all you need to stay on top of what all's happening in SxE/HC frum NY to CA. Keep em coming Nick! (JJ)
So Be It / 2077 North Dr. / Seaford, NY 11783

NO WORLD ORDER #1 / send stamps
8 1/2 x 7 - copied - 12 pgs.
ANTI-WAR PROPAGANDA. Ploitical comix and illustrations. "Anti-war Sampler Page" with statements from the S.F. Bay Area including MRR and Blacklist. Neet memorabilia from the Gulf war crisis. (JJ)
No World Order / POB 23212 / Seattle, WA / 98102

WEIRD FLOWER #4 / $2.50 ppd.
8 1/2 x 11 - offset - 44 pgs.
Ah yes, a cynical view of feminism written by a male. "Feminism in the 90s: Fear of a Female Planet?" - two pages written by the editor of this rag which details the problem with the feminist movement: negative portrayal by the media of feminist women as man-hating, bitchy lesbians. This guy's solution? Become 'acceptable' so that mainstream society and media will view feminism in a better light. Thanks for the advice, big guy, but maybe you ought to stop watching so much t.v. and actually talk to some feminist women. Seems like you bought all the negativity that you talk about! Other stuff here: interviews with Jawbreaker, Jawbox, Didjits, Dread Zepplin and G.G. Allin, reviews and commentary. (DE)
10 Gore St. / Toronto, Ontario / M6J 2C6 / Canada

STRAITJACKET INDEPENDENT #1 / $2.50 ppd
8 1/2 x 11 - copied - 34 pgs.
This has got more collages than anything else just about - seems like every other page there's a different collage and there's even a centerfold collage poster type thingy! A bit overkill perhaps. Otherwise this is rather interesting - an article "proving" that the HIV virus is actually part of an intentional biological warfare designed to wipe out "undesirables" (and that's you and me, kid!), an article on bootlegging and greed and more commentary-type stuff too. Also record reviews and a spiel on Sub Poop... er... Pop, I mean. Oh, and of course, one of those fun little play-things by Paul Weinman (White Boy). (DE)
Rick Arndt / 1003 67th Ave. Dr. West / Brandenton, Fl 34207

NO ANSWERS #2 / $2.00 ppd.
8 1/2 x 11 - offset - 48 pgs.
This zine always offers good reading whether you agree with the editor's opinions or not. This issue contains the longest (too long!) interview with Born Against that you'll ever read, a talk with Anenity plus several shorter interviews with people active in the Santa Barbara. There are loads of reviews, photos, editorials plus a free issue of Fanzine That Had No Name (good) and a great Born Agaist/Suckerpunch split flexi (see review). Get This. (MS)
POB 680 / Goleta, CA 93116

CRUNCHFACE #6 / $1.25 ppd.
8 1/2 x 11 - copied - 26 pgs.
Perhaps the worst cover I've seen in a while (except for the upcoming covers for the MRR 100 pts. 1 & 2). Animal rights, short columns, interviews with the Statue Records dude, Edgewise, and Speakeasy. Lots of pro-S.E. writings. It's a little too local for me. Those of you in the "Clevo" scene might be more interested in this than I was. (DE)
392 Commerce Ct./ Akron, OH 44311

SINCE #3 / $3.50 ppd.
8 1/2 x 12 - offset - 54 pgs. - French
This mag is entirely dedicated to music: interviews and record reviews and that's about it. Very neat (as in almost 'sterile') lay-out. Interviews include: Silverfish, Guana Batz, Motorhead, Les Thugs, Sepultura and more. Seems ok to me! (DE)
Tekila / 111 Rue Oberkampf / 75011 Paris / France

SCUMFUCK TRADITION #14 / $3.00 ppd.
5 1/2 x 8 1/2 - offset - 64 pgs. - German
Punk Rock Till We Die! as the cover says. This seems to be a cool mag. Pretty cool layouts and this thang is packed! Loads of reviews and some articles and interviews with The Guttersnipes, B.B.B. and the Heads. Might wanna send off yer bucks for this one. (DE)
WW Schmitz / AM Beeckbach 29 / 4100 Duisburg 12 / Germany

AOC #10 / Two stamps/Trade
5 1/2 x 8 1/2 - offset - 32 pgs.
This is a very intelligent, thought-provoking mag indeed. Loads of written commentary on anarchy, war and U.S. intervention everywhere. Most of the stuff was well-written - rather uncommon it seems! There's interviews with The Ex and Dick of Citizen Fish. It's practically free - how the hell can you go wrong with this! Thumbs up! (DE)
P.O. Box 187 / N. Hollywood, CA 91603

ROUGH & TUMBLE #4 / $2 or trade
5 1/2 x 8 1/2 - copied - 24 pgs.
Short comik zeen. Nicely done Psychotik Psymon comix about blowing up donut eating, coffee sapping officers of peace and other creative shit like that. A few short poems. 2 bux tho??? (JJ)
Rough & Tumble / RD9 Box 95 / Bridgeton, NJ 08302

BABY SUE Vol 3 Issue 1 / $1.50 ppd
5 1/2 x 8 1/2 - offset - 20 pgs.
Synikal Sue reveals all on the state of poor, pitiful Mother Earth. Special inside look at some kids' real views on their own child abuse, a serial killer quiz, sappy love comix starring Baby Sue hisself, another comik by that FREAK Ace Backwords. Entertaining and educational! (JJ)
Baby Sue / POB 1111 / Decatur, GA 30031-1111

ARE YOU A MAN OR ARE YOU A MOUSE? #5 / $3.50 ppd.
8 1/2 x 12 - offset - 36 pgs. - French
Looks like it's worth checkin' out if you can read French. Collage paste-up, record reviews, interviews with Portobello Bones, Dirt and more. (DE)
Bruno Szollosi / 28 Av. / F. Maurial / 93330 Nevill4-SM / France

STRIP SEARCH & DESTROY #1 / $2 ppd
6 x 8 1/2 - offset - 40 pgs.
This very nicely done Swedish zeen has a lot to offer, and it's written in English for us few lazy bastards who never cared enuff to learn any other language, especially Swedish! The first thing SS&D has for us is a very deep, descriptive interview with Danny Furious of the Avengers. Next up is another informative I-view, this one with Iain and Joe of Peter and Jane tapes. The third I-view is with Dick Lucas (ex Subhumans, Culture Shock, and currently Citizen Fish). The final I-views are shorter than the first three. They're with a Finnish band called Radiopuhelimet and a Swedish band called Jesus Exercise. Very Very Well done! (JJ)
Really Fast / Box 6170 / S - 102 33 Stockholm / Sweeden

MOUTH MAGAZINE #13 / $.52 ppd.
11 x 8 1/2 - newsprint - 24 pgs.
A mixed bag o' tricks here - interviews with Cringer, Front Line Assembly, Babes in Toyland, Melvins, Bad Egg Salad, Killing Joke and Blood Poets; live show reviews; comic and record reviews; scene reports as well. Nothin' too in-depth. (DE)
P.O. Box 2069 / Decatur, GA 30030

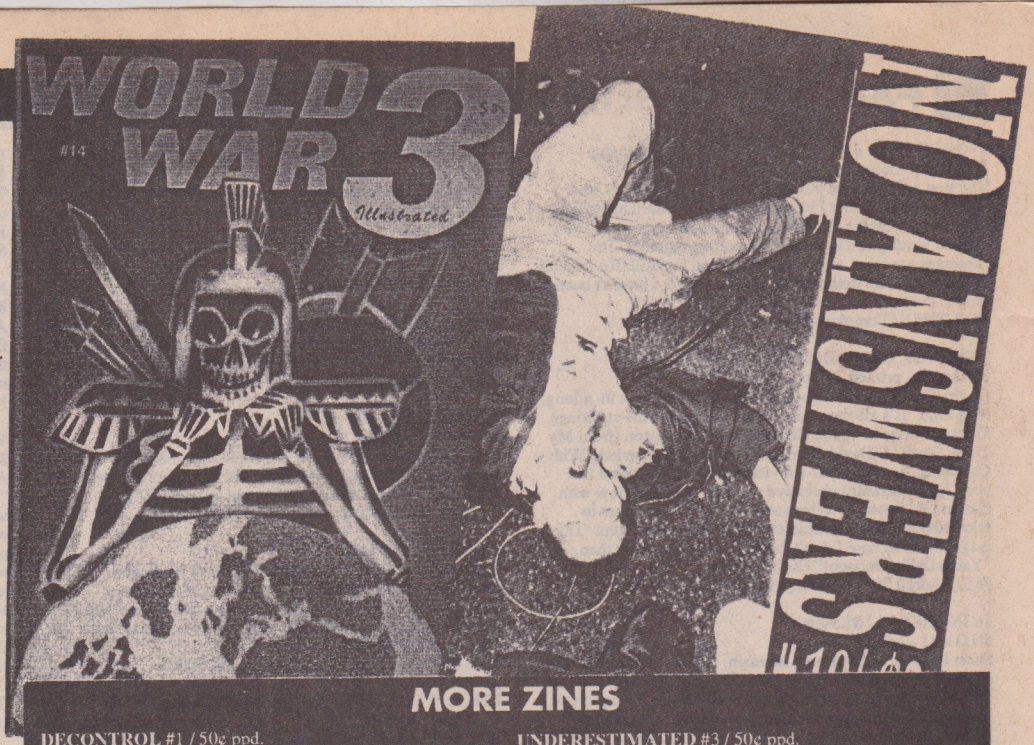
UNCLEAN #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
Sort of along the lines of Cometbus and Puddle zines. Y'know, handwritten, coffee and life stories. There's lots of photos (Blatz, Suckerpunch, Sawhorse, Green Day, etc.) and it's pretty amusing although quite short. (DE)
P.O. Box 92007 / Santa Barbara, CA 93190

DISSONANCE #1 / $1.25 ppd.
8 1/2 x 11 - offset - 24 pgs.
Parts of this reminded me of Dungeons and Dragons. I suppose that's because I'm not up on the cyberpunk thing (or Dungeons and Dragons for that matter!). This is more of an industrial music mag, although there's not that much emphasis on music. Nice layouts. There are record, software and zine reviews as well as commentary on the war and info on New Brunswick. Some of you might dig this kind of thing. (DE)
Lief Hunneman / 14 Louis St. / New Brunswick, NJ 08901

FOSTER CHILD #7 / $2.00 ppd.
8 1/2 x 11 - offset - 20 pgs.
Pages upon pages of record reviews with the most dry lay-out I've seen in a while. Two short interviews with Barbed Wire Dolls and Date Bait. This is pretty lacklustre. (DE)
7635 Marcy Ct./ Glen Burnie, MD 21060

HARDCORE D'ACCORD! #2 / $3.00 ppd.
8 1/2 x 12 - copied - 32 pgs. - French
This must be cool - it comes with a cute little button with the name of the zine on it! The contents, as much as I can read anyway, lead me to believe this probably is pritty durn cool: interviews with Fugazi, Nagazione, Silverfish, Doughboys and Commonwealth to name a few. It's actually pretty much all interviews. Wish I could tell ya if they were interesting or not. (DE)
Bobocore / 16 rue Nelaton / 75015 Paris / France

SILENT DESPERATION #2 / $1.50 ppd
8 1/2 x 11 - copied - 22 pgs.
This cut and paste DIY project offers us short I-views with Uncommon Society, Eye Hate God, Random Killing, and Dredmill. A few ads, reviews, and some song lyrics. (JJ)
Silent Desperation / POB 20124 / Grantham Postal Outlet / St. Catharines Ont / L2M 7W7 / Canada



MORE ZINES

DECONTROL #1 / 50¢ ppd.
POB 404 / Duluth, GA 30136-0404

BINGE #1 / 2-29¢ stamps
c/o Void / 2055 Anglia / Las Vegas, NV 89122

RESURGE #1 / 50¢ ppd.
c/o Jason Koziatek / Star Rt. Box 99 / Rosendale, NY 12472

WELCOME TO MY EYES #1 / $2.00 ppd.
Paw Nielsen / Borgmestervanget 19 / 3600 Fr.sund / Denmark

PLUMBER'S BUTT #1 / $1.00 ppd.
c/o Eric / B330 Butterfield / MSU / E. Lansing, MI 48825

CHARETTE'S EYE VIEW $1.50 ppd.
242 Rathgar St. / Fall River, MA 02720

SO BE IT FANZINE #1 / 50¢ ppd.
2077 North Dr. / Seaford, NY 11783

RANDUMB THOUGHTS #1 / 50¢ & 29¢ stamp
W163 N11525 Windsor Ct. / Germantown, WI 53022

BLIPVERT #1 / 50¢ ppd.
N4309 County Y / Chilton, WI 53014

LOSERS #1 / 50¢ ppd.
POB 4546 / Fort Polk, LA 71459

WURD UP! #3 / $1.00 ppd.
15208 Apricot Ln. / Gaithersburg, MD 20878

BLANK INK, WHITE PAGES #5 50¢ & 2-29¢ stamps
519 Baylor Rd. / Elmira, NY 14904

PROWINCIAL UNDERGROUND #1 / trade
c/o Jacek Zedzian / Ul. Zielona 7 / 19-100 Monki / Poland

SAM FAT PACK (5 issues of Samzine) $5.00 ppd.
POB 84852 / Lincoln, NE 68501

NECROTICA #1 / $2.00 ppd.
POB 30103 / Santa Ana, CA 92705-8103

STARK REALITY #4 / donation
c/o Zak 1206 Monroe Ave. / So. Milw., WI 53172

SUBURBAN ZINE #4 / 2-29¢ stamps
45 Orchard Ln. / Berwyn, PA 19312

OBSERVATIONS OF A SCENESTER $1.00
45 Orchard Ln. / Berwyn, PA 19312

THE BLOODY BRAIN EXPLOSION #2 / $1.00 ppd.
c/o Stefan Moutty / Hauffweg 8 / 4200 Oberhausen 11 / West Germany

ANARCHY IN PARADISE March 1991 / 50¢ ppd.
2233 Kalakaua Ave. B205A #1261 / Honolulu, HI 96815

6.SZ.D #1 / trade
c/o Adam Pozsonti / Budapest 1148 / Jakab Karoly U. 20 / Hungary

UNDERESTIMATED #3 / 50¢ ppd.
c/o Denise Sciling / 5406 Grand Ave. / Western Springs, IL 60558

UNITE AND FIGHT #2 / 29¢ stamp
8920 Ryan Ln. / Waxhaw, NC 28173

LIFESAVER #1 / $1.00 ppd.
556 Snowden Ln. / Priceton, NJ 08540

GOD SPEAKS THROUGH ME #4 / $2.00 ppd.
517 W. Monroe St. / Greenville, IL 62246-2033

T.F.A.C. #1 / $2.00 ppd.
POB 40163 / Memphis, TN 38174

THE FUTURE GENERATION #5 / $1.00 ppd.
POB 38548 / Baltimore, MD 21231

DECONTROL #7 / 29¢ ppd.
POB 404 / Duluth, GA 30136-0404

KNIFE SPEAK #1 / $2.00 ppd.
c/o Inner Thought
3103 9th St. #8 / Winthrop Harbor, IL 60096

RANTEX #2 / 75¢ ppd.
9502 SW 165th St. / Miami, FL 33157

RAGNAROK #5 / 75¢ ppd.
POB 29274 / Cleveland, OH 44129

PILGRIMAGE #1 / 50¢ ppd.
Rori Caffrey / 39 Howard Ave. / Lindsay, Ont. / K9V 2W1 / Canada

NOT EVEN #2 / $1.00 ppd.
8709 Fenway Dr. / Bethesda, MD 20817

COOL BEANS #2 / $1.00 ppd.
3400 North St. / Ettrick, VA 23803

EAR NOISES #4 / 29¢ stamp
POB 80572 / Minn., MN 55408

TURNING THE TIDE #3 / 50¢ ppd.
POB 1990 / Burbank, CA 91507

QUEER RIOT PRESS $5.00 a year (subscriptions only)
2336 Market St. / San Francisco, CA 94114

HYAKU-TATAKI #1 / $2.00 ppd.
Kouzi Suzuki / 32-106 Sakaigawa-Danchi / Kiso-Machi, Machida-Si / Tokyo 194 / Japan

"GROW UP," SAID THE MAN WHO STARTED THE WAR. By Scott J. Soriano
1114 21st. St. / Sacto, CA 95814

EARTHQUAKE #17 / $2.00 ppd.
LECA Frederic / Le Menil / 88160 Le Thillot / France

NO SCENE ANYWHERE #4 / 29¢ stamp
7453 Evening Way / Citrus Heights, CA 95621

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EX-METALHEADS!! Sell me your old metal records. I'm looking for: Venom-"Diehard" 7" & all 3 versions of "Warhead" 7", "Manitou" 7" & cassette with B side interview, "here Lies Venom" boxed set of 12"s and good bootlegs by Slayer, Venom, Mereyful Fate, King Diamond, etc. I still need the Slaughter 7". I can trade old/rare hardcore, new hardcore or cash. Ron, P.O. Box 20224, Seattle, WA 98102.

SATANISTS! I need...anything from Spinal Tap & Bad News, records, tapes, video's, shirts, zines, anything. Also need videos of "The Young Ones" and "Comic Strip," "Hole In My Shoe" video by Neil and any other Young Ones/Comic Strip stuff. Will pay or trade. Ron, P.O. Box 20224, Seattle, WA 98102.

BOOTLEGGERS... contact Overkill Records because we will buy your bootlegs in bulk. No shit!! Especially straight edge and revelation bands. Overkill Records, P.O. Box 20224, Seattle, WA 98102.

LONG TIME NO SEE! I used to write, I used to trade - then I moved 10 times...21 year old (still) mohawked guy seeks mail of some sort. Questions, answers, problems, politics, Crass, Bad Religion, A.P.P.L.E., cycling, racquetball, Subhumans, LSD (occasionally), Neil Young, Pink Floyd, ranting and raving, and (of course) letter writing. Jonathan Harvie, 78 Gerrard St. West, Toronto, Ontario, M5G 1J5, CANADA.

RECORDS. Lots of Sub-Pop, as well as many fairly recent releases, all at great prices. (Many $3-5). Send two 29¢ stamps for a complete list. Kris McL, P.O. Box 867262, Plano, TX 75086-7262. Ph# (214)517-1230.

DUE TO FINANCIAL DIFFICULTY, Free Thought fanzine is, once again, delaying printing. We are planning a lot of fabulous things for our future, so if you would like to be a part of a growing zine, please, please, please contribute! We will be glad to give free issues to individuals contributing one dollar, or more, to help defray our printing costs. Contributions of art, photos, articles, and alternative thought are also welcomed. A name change is in order too, send suggestions! Anarchists, feminists, anti-racists - please write to us! c/o Christian, P.O. Box 102, Greeley, CO 80632-0102.

FRONTRANGE ANTI-RACIST ACTION IS SUFFERING! We do not have a lot of backing financially or the membership to keep things going strong in Colorado. Any and all individuals and organizations that stand against racism (including sexism and homophobia), please write, send ideas and information, or just contribute a little to keep us going. Thanx!@ Contact F.R.A.R.A.@P.O. Box 102, Greeley, CO 80632-0102 or P.O. Box 8037, Englewood, CO 80110-8037.

GREETINGS! We're a bored couple in a rednekkk town wishing to hear from like-minded individuals. We dig Jawbreaker, Cringer, Samiam, Fifteen, 23 MM, Crass, Shudder To Think, and tons more HC, ska, reggae, hippy-dippy bands, vegetarian food, rainy days, emotional writings, etc. We really wish to hear from anarchists, feminists, Animal Liberation Front members, other zine editors, and anyone with back issues of Cometbus. Please get in touch soon! Christian and Haulister, P.O. Box 102, Greeley, CO 80632-0102.

RECORDS FOR SALE OR TRADE: D.O.A. "Whatcha Gonna Do" (Sudden Death Records), The Dils "I Hate Rich" (1st press). Fang 1st 7", X "White Girl" 7", The Fix "Jan's Rooms" 7", Legionnaire's Disease 2nd 7", Effigies "Haunted Town" 12 (1st press). Faith "Subject To Change" LP (blue vinyl, Dischord #11), Suicide 1st LP (1st press). Kris McL, P.O. Box 867262, Plano, TX 75086-7262. Ph#(214)517-1230.

PUBLIC HUMILIATION / Dude Face #-ph-> & Fred Gumby always say "fuck our records, buy our ads!" poBox 5892 Orange, CA 92613

ANIMATION: I have some animation and stuff I got at conventions for sale. Most videos are $30 such as Akira and Heavy Metal. Send stamp for list. U.S. orders only. Mateo Yanes, P.O. Box 665, Freedom, CA 95019, Attn: Anime.

FOR SALE: Huge chunk of new and old hc/punk/oi record collection. 7",lps,12". Old T&G, Dischord, all X-Claim. Most cheap, rare ones fair priced. Send 2 stamps for 7 page list. Bob Rob M.,PO Box 4674, Boulder, CO. 80306, USA, thanks!

BESIDES A GREAT FUCKING zine, point of interest also offers graphic services I'll design your tape, record cover, inserts, your t-shirts. Wouldn't you rather pay a fellow punk than some fucking greedy capitalist bastard? I thought so....so write me. Point of interest #'s 1 & 2 are still available for $2.50 p. paid. The first 50 come with a patch, so hurry before they're gone. Also available point of interest shirts and golf jackets for $5 p. paid. #3 is on the way....make all cash, chacks, m.o.'s, payable to Jay Ford PO box 19416, Seattle, Wa. 98109

POINT OF INTEREST needs your contributions. I need well written articles, columns, edit-orials, poetry, art. No racist, sexist, speciest, nationalist, etc....shit will be printed. Number three is on the way as well as my first vinyl release by rikki tikki tavi in the very near future. Their demo is available for $2 send to Chris Eckley 12614 S.E. 7th Place Bellevue, Wa. 98005. #'s one and two are still available for $2.50 p.paid. make all cash, checks, m.o.'s, payable to Jay Ford, PO box 19416 Seattle, Wa. 98109.

SEEKING CONTRIBUTORS - Hugely ambitious, national comics mag. starting. We aim to mix undergrounders with one-shot pieces by the famous (Burroughs, Raymond Pettibon, David Lynch, bands, etc.) Especially like personal work. Even if you've never picked up a pencil before you could send a copy of something for consideration to M. Ewert: 4613 Ambrose Ave., L.A., CA 90027.

!!!!YO BANDS!!!! Flint, MI band The Will is looking for show traders with east or midwest bands. Sound cool? Write us at The Will G-4225 B-4 Miller Rd. Suite 107 Flint, MI 48507

TAD - "8 WAY SANTA" (Brand new) Original 1st pressing cover that is out of print and no longer available. Available LP(s) and CD(s), LPs are on black vinyl. For sale to the best offers received. Mike Thielemann, 1425 Apple Drive Apt 144, Mechanicsburg PA, 17055

ATTENTION PITTSBURG-ITES: Your mission if you choose to accept it: send me information about the Pittsburgh scene—record stores, shows, etc. If you choose to accept your mission you'll receive one copy of "Unseen By Most" photozine. Scooter Hanson 11788 Red Fox Drv. Maple Grove, MN 55369. This message will self-destruct in five minutes.

LOOKING FOR DK's "Skateboard Party". Send me your list of used HC records for sale (good condition). Will trade Misfits "Live '79" & "A Walk Among the Dead". Mike Krzywonski, 214A Kuliouou Rd., Honolulu, Hi, 96821.

COLORADO KREW III featuring Fluid, Warlock Pinchers, Again, Keep In Mind, Acid Pigs, Jux County, Dogbite, and Hobbledehoy. Still only $5 post paid. Double 7". Donut Crew Rec. PO Box 4674 Boulder, CO.80306 USA.

BIG BOYS - Where's My Towel - the real thing 500 made - signed by Tim Kerr bidding ends June 15 send bids to Jeff 227 Winged Foot Shreveport La 71106. Also Misfits stuff for sale cheap! Send SASE

WANTED: Texas record'78-'84, Cringe, Hugh Beaumont Experience, Vomit Pigs, Dicks, Stains, Foams, Ejectors, Smegma etc...Have for trade Bobby Sox, Huns, Marching Plague, Skunks, Really Red etc...Pat, (817) 548-9333.

I NEED YOUR HELP! I'm a real big fan of the Butthole Surfers and I would like to buy any albums, paraphernalia, magazine interivews, or even videos thet you might know about. I's stuck in amusical black hole ! M. Harrington, PO Box 3203, State University, AR 72467

TRADE: REVELATION "TOGETHER" comp 7" on gold vinyl (64 of 100) FOR: "Happy Go Licky" ep + Swiz shirt (calligraphy front w/Sammich on back) XL in good cond. Will substitute Swiz shirt for KingFace, 3, Ignition or Soulside shirt (XL in good cond.) (no boot shirts): Sean, 10 Glen Drive, Voorhees NJ, 08043

ZINES!: Diamond Hitchhiker Cobwebs (erotic suicide notes, punk requiems, morbid trancewritings, bizarre sex/drugs, psychedelic nightmares, long nocturnal ramblings, weird adverts, reviews, penfriends)... $3 cash, 2 stamps....Obscene Funeral Angels (interviews w/ goths & bands, morbid writings, naked vampyrs)....$1 118 E. Goodheart Lake Mary, FL 32746

LONG SINISTER NIGHTS - musty candlelit room - black plastic covering walls ... Lautreamont, Rimbaud, de Sade, Gysin, Kerouac, Current 93, Sleep Chamber, Skinny Puppy ... magick, TOPY, s/m, tantra, angels, vamyrs ... my ears ache to hear words, words like what's written in books - words that would make me feel ... i'll wait for your letter forever ... Lake 118 E. Goodheart Lake Mary, FL 32746

SUBURBAN ZINE #2, out now! Int. w/ Mouthpiece, Go!, and Say No More, plus reviews and editorials etc. all for $1.5 post paid! future issue to include Conviction, Device, Up Front and 4 Walls Falling! 45 orchard lane, berwyn, pa 19312. Also photo's of California and DC bands needed for up coming issues.

WANTED: CONTACTS in Europe, S. America and Japan to trade flyers, records, etc!! I like many bands some are: Outo, Gism, Larm, Mob 47, Asocial, Terveet Kadet and many others who play hardcore/thrash or noisecore! But no bullshit lyrics! Write to: George, 630 S. Hickory, Ottawa Ks. 66067-2928, USA

FOR TRADE: Mudhoney-Live Europe 7", Bad Brains-Live @ Iguanas 7", Stalag 13-12", DK's-Plastic Surgery...LP (Green wax), Faith-12" (Blue wax), N. D.-1st P. Session 12" (w/special cover), Offenders- We Must ... LP (R Radical), Bl'ast-Power of...LP(W. Well), H. Rollins-Live 7", see other add for what bands I like! George.

CAFFEINE is my major vice, but I'd prefer a letter to a pint of Espresso anyday! I'm not picky - similar interests are as acceptable as unique outlooks. I'm 17, female, SE, into Gorrila Biscuits, James Taylor, full envelopes, and laughter. Schawn, 3205 25th Ave. Ct. SE, Puyallup, WA., 98374

19 YEAR OLD PUNK moving back to Boston. Would like to find cheap place to live. Not much space needed. Call Dio (305) 445-5376 or write 3105 S.W. 24 St. Miami, FLA 33145. Need it for this summer.

MELVINS + INFEST/PHC 8" Flexis. I bought a shitload when they came out and I've still got about 10 of each left and they're beginning to piss me off. So if you want oone they're $10 ppd. Both are #1 1,000 and Melvins is first press. I've also got Melvins oven shirts $10 ppd. Cash or MO's to Mark PO box 1065 Stanton, CA 90680

WANTED: Black Randy "Idi Amin" 7"(orange), Genric Control "First Impression" 7", Toxic Reasons"War Hero" 7", Dicks "Hate Police" 7", H.O.F."Circling the pile"7", D.O.A"Hardcore'81" LP, more... TRADES : Negative Approach 7", Offenders "Lost Causes" 7", Bad Religion "Back to the known" 12", Crucifix 12"(red), more...Mickey, 19320 Stillmore st, Apt 116, Canyon Country, CA 91351

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!

PSYCHOTIC INVADERS From Outer Space wanted! Do you dig the same cool music like I do? If you're into the 50's rockabilly/ hillbilly music, 60's instrumentals, surf-garage punk and you love trashy/R. Meyers movies and H.P. Lovecraft novels, then drop me a line. I like to exchange records, tapes, books, etc. Write to: Dino Koftis, Gerigasse 2213, A-1030 Vienna, Austria.

HEY PSYCHO- AND ROCKABILLYS! I have lots of very rare British and Eropean psycho records to trade, like Meteors, Batmobile, etc. I'm looking for people who would like to trade or sell me American pressings of Stray Cats vinyl. Contact me and I'm sure we can make a deal! Please write to: Anna Takac, Hohenstaufenstr. 37, 1000 Berlin 30, W. Germany.

LP & CD, YO! The bafoons who think that punk is dead should visit Montreal, Quebec. There they will find Shlönk! and see that a new generation of punkers have grabbed the torch. Shlönk were accepted with open arms by the NYC scum rock scene when they played shows with Lunachicks, Alice Donut, GG Allin, Da Willys and others. Four rocking women play guitar, two basses, drums, with a crazy 1/2 man, 1/2 what-ever sings. The band has only desire to kick ass!!!Write us c/o Lucinda 5394 - St. Urbain Montreal, PQ, H2T 2X1.

HARDCORE, STRAIGHT EDGE & NOISE, vinyl and CD's. Lots of 7", limited pressings and out of print rarities galore. Send us a stamp and we'll send you alist... Two stamps, two lists. Buy something and the lists are free. Roughly one every two to three weeks. Vinyl Ink, 955 Bonifant St., Silver Spring, MD 20910.

OUT NOW! One 2 One 7" (powerfull striaght edge) and Catharsis 7" (hardcore crossover). Both are limited to 1000. Two pounds UK - six U.S. dollars world (air) no checks!. I want to trade/distribute your SXE + H.C. releases. Quick reply - so write: Yukon Records. 40, Hilderthorpe, Nunthorpe, Middlesbrough, Cleveland. TS7 0PT. UK.

FOR TRADE: Adrenalin O.D. - Let's Barbeque orig. 7", D.O.A. - Right To Be Wild orig. 7", Sex Pistols - Never Mind The Bollocks pict. disc, and Yes L.A. pict. disc. Wanted - Misfits - Horror Business orig. 7" and other orig. Misfits items. Send offers and for list of other hardcore for trade and sale to: Tammy / 8950 S.W. 106 St. / Miami, FL 33176.

LONDON PUNKS!! I'm coming to London for 3 months, I need to know of clubs/venues and people to contact when I get there. I'm into Adicts, Exploited, Chaotic Dischord, G.B.H.; Benjie Bollocks / 1114 Pacific Drive / Richardson, Dallas, TX 75081 / U.S.A.

LARGE LIST of live tapes: Early punk, some hardcore (gimme more), various 80s, lots of older stuff. Barrett, Crimson, Sabbath, Doors, Who, Mid 60's garage, etc. Your list gets mine. Gregg Christie / 510 S. Foruth Ave. / Ann Arbor, MI 48104.

MAIL AUCTION. Over 200 records to go - tapes, too. Mostly hard-to-find stuff, including Varukers, Y.O.T., Pillsbury HC, Offs, Ignition, Chaos UK, Disorder, Negazione + Many, many more. Ends Dec. 31st. Trades lists welcome, too. Send $1.00 for full list to: François Bouthiaux / 3 Place Victor Hugo / 25000 Besançon / France.

TWO MEXICAN PUNKS. Guitar / Bass seeking Drummer / Singer on L.A. area Spanish project. Into Crass, Conflict, F.P.I. Revolution, Peace, Anarchy. No place to practice yet. Call or Write: Benjamin / 844 La Veta Terrace / Los Angeles, CA 90026. (213) 250-7462.

DON'T CONFUSE other scrotal zines with the original hangin' bag mag, TORN SCROTUM! Accept no substitutes! Get it while it reeks! Torn Scrotum, P.O. Box 1523 Pl. Bonaventure, Montreal, Quebec, H5A 1H6, Canada.

LOOKING TO BUY any old, used pares of Doc Martens boots (14-hole, steel toe or regular) in fair to thrashed condition. Size 11. Rich / 40 Ferndale Ave / Stratford, CT 06497.

CORROSION OF CONFORMITY - I need any pictures of C.O.C. I will buy them if I have to. Also, anyone that has the C.O.C. 1990 demo and will tape it for me, please write. Craig Henry / 1500 Hazel Avenue / Chesapeake, VA 23325.

POOR ASS MOFO wants your fucking money! G.I. "Effort" (1st), Infest 7"(1st), Confrontation 7"(1st), Anti-Pasti/Expoited split 7", Fartz "Stinks"7"(1st), Gang Green "Sold Out"(black), Gorilla Biscuits 7" (yellow), Reflex From Pain 7". Plus tons more! Bids accepted til next issue. BoBo / 27118 Vista Encantada Dr. / Valencia, CA 91355.

INFEST ARE RIP-OFFS! Yeah, yeah, keep your panties on. Everyone who ordered Infest T-shirts will be receiving them in the next few months. Believe me, your money is not worth your hate. Matt / Drawblank. Summer: Infest 12" Repress, Manpig 7" and 3rd Infest 7".

WANTED: ANY RECORDS on Come Oraganisation or Broken Flay record labels - e.g. Whitehouse, Come, MB, Ramleh. Also: HNAS-Kuttel LP, Rectifier 7", Ultra-Youthful Pleasures, Laibach-Skuc LP, Bladderflask LP. Will buy or trade punk or Industrial records - send lists. Anthony / P.O. Box 151244 / San Diego, CA 92175.

IF YOO HAV TEEF then you shud bye mye fanzeen. Plumber's Butt #1 is out, chock full of shite, Humor, reviews, opinions, Mr.T Experience, and lots of other cheez. 25¢ go to homeless person's union. Send one dollar and one stamp to: Eric P. Butt / 31529 Tyler / Wayne, MI 48184 - or - before June 1st to: B 330 Butterfield / MSU / E. Lansing, MI 48825.

GODDAMN BILLS ARE PILING UP!! You need my records and I need $$ auc/set sale; u.dog 7", tad/pussy g. 7", das damen 7", + other subpop. all big chief. 1st 2 agent orange. y.o.t. dis. (clear) freeze guilty 7" drunks w/guns 7"s + lotsamore 7"s; 12"s include: samhain unholy (white), red cross. rare 1500 pr. rollins/gore & a hellovalotmore. jason / 14 w. 10th ave. / columbus, oh 43201. call after 5pm. (614) 294-2433. upon instinct is columbus h.c.

BRAZIL - If you're intersted in any stuff from that "wonderland", write me, I probably can get you everything. I'm a non-profit trader interested in records, tapes, t-shirts, etc. Write for complete list to: Manoel Gonçalves Jr. - Manuel Gaia, 1636 - 02313, Capital, S.P. - Brasil

BASS PLAYER would like to form or join a band in the L.I. / NYC area. Into Oppressed, Doom, Cryptic Slaughter, Chaos UK, Oi Polloi. Beginners especially welcome!!! PO Box 583, Westbury, NY 11590-0583

HAFENSTRASSE LIVES! Benefit compilation LP for the squatted house of Hafenstrasse in Hamburg, Germany! Lots of great stuff to look at, read and listen to (Snuff, Spermbirds, Verbal Assault etc.) Out now! Distribution needed! Stefan Riebesell, Holstenstr. 197, 2000 Hamburg 50, Germany

HEY RYAN A., Andrew McP., Dave H., Josh G., et al - I hope you read MRR. I haven't talked to you in 7 years! If my grades keep up I'll be coming to Berkeley this summer; we can hang out, go to Gilman, S.F., etc. I lost your addresses so write me: Paul Mirer, 1704 Lexington Pkwy., Schenectady, NY 12309

BIBLICAL BULLSHIT WANTED! Quotes from the bible which condone sexism, racism, slavery, homophobia, anti-intellectualism, and other atrocities, are needed for upcoming issue of zine. Response assured. Torn Scrotum, P.O. Box 1523, Pl. Bonaventure, Montreal, Quebec, H5A 1H6, Canada.

INDUSTRIAL FAN, 19 yrs old looking for correspondence from anyone interesting or intelligent. If you do not fit these criteria, don't waste my time or your stamp. Write me, I'm Mark de Groot, 4488 Sedgefield Rd., Mississauga, ON, Canada, L5M 3B8.

FOR SALE: Toxic Reasons - "War Hero," Germs - "Lexicon Devil," Necros - "IQ32," (Skatepark), Big Black - "Bulldozer," (Metal Box), Fugazi - Sub Pop single, plus more. SASE to Brain, P.O. Box 138, Elmhurst, IL 60126.

FOR TRADE: Agnostic Front Ep original, Teen Idles EP 1st press, The Last Resort LP red vinyl, United Skins LP, The 4 Skins 7"s, Blitz EP and 7"s, Red Alert 1st 7", Cock Sparrer "England" 7", Business "In and out" limited LP, Accused "The Return of..." LP original on Subcore, The Oppressed 1st EP, Combat 84 EPs. Andre Ivanoff, 23 ave. Francis Garnier, 94210 La Varenne St. H., FRANCE.

WANTED: Oi! of Japan LP, HC Unlawful Assembly LP, Shuffle 7" and EP, Nabat 1st EP, TNT Punx & Skins EP, Skin-Deep EP, Ovalteenies EP, Skunks EP, No Tag 12" EP, any NZ-OZ oi, punk release, Violent Children EP, Reflex from pain EP original, Make it Work EP, Stretched Marks EP, Genetic Control EP, Subhumans (Canada) 1st EP. Check my trade list. Andre Ivanoff, 23 ave Francis Garnier, 94210 La Varenne St. H, France.

WILL PAY CASH for back issues of Famous Monsters of Filmland, Fangoria, Deep Red #, or most any underground gore/horror 'zines. Also hardcore/death metal 'zines (older ones) and underground comics. I also do a 'zine review 'zine called "Brain Snot" - any and all 'zines send me an issue for a trade/review. Jason, 603 Toby Ln., Conroe, TX 77301, USA.

RECORDS GALORE. Dead Kennedys "Skateboard Party", Crucifix "Crucifix" EP, Big Boys/ Dicks live at Rauls + many more!!!! Send SASE for my list. Unique Records, Attn. Will Puryear II, P.O. Box 4200, Corpus Christi, TX 78469-9996. Wanted: God Bullies 1st 7" & Fear & Pain 7", DRI DRI 22 song 7" EP.

BAND PHOTOGRAPHERS do you have well composed photos you'd like printed? I've started a photo zine which I'd like to have work by many photographers from all over the world, esp. outside of the North East. For info please write to Intermission c/o Justine, 77 Park Dr. #77, Boston, MA 02215.

DON'T BELIEVE THE HYPE! ITI (Intent To Injure) is back with a new stronger line up and a new e.p. that will be out in June-July on Nemesis Records. For more info, or if we have lost contact write: Josh ITI, P.O. Box 481, Salem, MA 01970 or call: (508)(744-3276 or (508)994-4180.

FELIX HAVOK, please get in touch. I lost your address and you owe me for 10 copies of Torn Scrotum from Oct. '90. TS, P.O. Box 1523, Pl. Bonaventure, Montreal, Quebec, H5A 1H6, Canada.

WRITERS. Looking for dark, sarcastic, off-the-wall, Lynchian/Burroughsish style for upcoming 'zine (Quarter). Does anyone have any strange facts, information on cool moral murders, militant parables/fiction, politico-artistis, Vampirella comics, Zodiac Killer or anti-Hollywood paraphernalia, tattoo photo's, + "hate crime" news clippings. SEND IT! Hippies are not "Punks." Claire, 7103 Oakwood Glen #15, Spring, TX 77379.

RECORDS FOR TRADE: Misfits "Halloween" 7" original. Iron Cross "Hated & Proud" 7", FUS 7", Murphy's Law 7", Stalag 13 7", Antidote live 7", Crucial Youth both 7"s. Septic Death "Somewhere In Time" 7", Antisect "In Darkness" LP, C2D LP, MDC "Multi Death Corp." 7" + other old and recent stuff. Send lists to Fleury Jean Francois, La Bonne Rencontre 45, B-7536 Vaulx, BELGIUM.

CLASSIFIEDS

40 WORDS $2, 60 WORDS $3 MAX--CASH ONLY!!!

2000DS - "MERCENARY" 7" EP out in June. 6-songs, $4 ppd. "Squat the Lot" LP $7 ppd. T-shirts M, L, XL, 100% cotton $7 ppd. Coming soon: Live In Berlin, 6-song EP "KI37". Color video live in Europe '88-'90. 2000DS need independent, DIY distributors and bookings now! Scrap rec.s, POB 8001, New Haven, CT. 06511, USA

SEEKING BANDS TO play Sunday matinees at Crazy Country Club in Brooklyn. Hardcore/thrash bands send material to Al, 1485 E. 48 St., Brooklyn NY 11234.

TRADES: Chaos Uk:lp,7"s, Underdog, MDC, Justice League, Negazione, Larm, Together, Xmarks the spot, AOD/Bedlam...Want : old HC stuff. I trade recent records too. Send want and trade list. Arnaud Daudin, 206 Bd De L'Europe, 93370 Montfermeil, France.

HAVE: EP's: Spizz, 999, Members, Glueams (CH), M.D. (CH), Sweet, Wretched, Pinchers/T.O.I., Phobia (flexi), L7 (live) + older Scandinavian hardcore EP's + LP's, Hüsker Dü: live lp, Soviet France: Gris 10" + Norsch 12", Runaways: And now..., Girlschool: Play Dirty, Motorhead: Iron Fist. Want: DOA: Hardcore 81 + 7"s, Amebix: Winter, Anticimex: @ Attack, Chrome:7"s, Subhumans (Can), Lewd, etc. Chris Sigdell, Freiburgerstr. 7, 4057 Basel, Switzerland.

UK PUNK AUCTION Chaos UK: Burning Britain 7", Blue LP, Jus t Mere Slaves LP(Only 200 made, Japan only release), Short Sharp Shock LP, Chipping Bonfire Tapes LP. Cumbawamba : Clause 28 7", Never Mind...LP. Send in bids soon to Dane North, POBox 241532, Memphis, TN 38124.

WANTED OPERATION IVY T-shirt (large). Does anyone have them on video? I have a Culture Shock live in Exeter'87 on video. Will trade this o records, write to Steven, 87 Broke Meadow, South Molton, North Devon, England EX36 2BN.

RETAILER OF ROCK N ROLL-Punk novelty store, looking for videos, T-shirts,posters, photos, stickers, jewelry etc for my store at wholesale pricing. Please reply to MarkTrecco, POBox 89, Wildwood, NJ 08260, ph (609) 522 - 9347

I AM LOOKING FOR death, speed, grung demos and tapes from around the world. I need to extend my collection. Write me !!! Mainly death, grunge, speed material ! I will trade or pay for these if reasonable. Write to Ronin, 2100 Lapalco blvd, Suite#B, Harvey, LA 70058.

PUT ME ON YOUR LIST!!! please place me on all list for flyers, promos, tapes, whatever...If you are in a waycool band that plays death, speed, grung, write me and tell me how much. Ronin, 2100 Lapalco blvd, Suite #B, Harvey, LA 70058.

FOR SALE: I'm selling my entire record and cassette collection. Send name and address for complete listing and prices. Cheap!!! C. Howell, POBox 471214, Tulsa, OK 74147-1214.

PRICE BOOTLEGS: I have cassette copies of many rare and unreleased Prince recordings, over 80 songs. Send name and address for free list and prices. Chris Howell, POBox 471214, Tulsa , OK 74147-1214.

WANTED - ART, writings and bands for Express Individuality zine. A zine dedicated to peoples creativity. Contributors needed 1 or 2 dollars greatly appriciated. Send to E.I.Z., 10227 N. 32nd Ln, #111, Pheonix AZ 85051. Thanks. Enclose name and address. Let the scene see your creativity.

AUCTION TIME! 12": Misfits "Wolf's Blood", "Walk Among Us" (1st press), Negative Approach "Tied Down", D.Y.S "Brotherhood", Necros "Conquest", F.U.'s "Kill", Jerry's Kids "Is This ", Freeze "Land Of", Flex your Head "Violin", Meatmen "You Suck"(black), Tesco "Dutch" (green). Foreign orders welcome. Eddy, 3160 Yorba Linda blvd, #D2, Fullerton, CA 92631

NEW RECORD LABEL starting - Looking for good hardcore bands w/social, political, and animal lib. messages. Sound can be from hard slow chrunch to melodic HC. Send tape and lyric sheet to: Mind's Eye Records, 4748 Forest Bend, Dallas, TX 75244.

"FUCK THE WORLD" single by Rebel Rebel, sitll available. Also, new tape with MT VENUS + ROBERT GIRL + x-rated video, T.V. + radio shows. Similar to W.A.S.P., Cooper, Kiss, Plamstics + S.S. Sputnik. 7510 Sunset Blvd. Ste. #174, Hollywood, CA 90046. (714)875-9521.

WANTED MISFITS 7", 12", LP's, tapes, originals, bootlegs, flyers, articles or anything else you might ahve. Especially looking for "Beware" 12" EP (orig.), "Night of the Living Dead" 7" (orig.), "Evilive" 7" (orig. stamped and numbered). I am also looking for the Fiend Club Yearbook and the 2 comic books by Glenn Danzig. Please call or write Cory Jensen (612)424-6140, 9650 99th Ave. N. Maple Grove, MN 55369-3818.

HELLO OUT THERE! Coming to Europe in 10/91 and I need travel contacts! Anyone/anywhere across Europe please write! I have good travelled/ hitch hicked in Europe beore. Looking for good people, good times and the chance to make new friends. You can stay with me if you visit Chicago - no problem. Scot King, 1353 N. Ashland Ave., 3F, Chicago, IL 60622-2221, USA (312)276-7357

JOOOOOOO! Coming to Scandanavia in 10/91 and I need travel contacts. I love Scandanavia hardcore and I really have a big interest in Norway, Sweden, Finland, Denmark - so come on vikings, get in touch! If you travel in America, you can stay with me in Chicago - no problem. Looking forward to hearing from you! Scot King, 1353 N. Ashland Ave. 3F, Chicago, IL 60622-2221, USA (312) 276-7357.

HAIL UNITED KINGDOM! Coming to U.K. in 8/91 and I need travel contacts! I've travlled about the U.K. before and I had a brilliant time and I'm looking for more fo the same good people to hang out with. So if you can accomodate a yank let me know! If you visit the states you're welcome to stay with me in Chicago. Cheers. Scot King, 1353 N. Ashland Ave. 3F, Chicago, IL 60622-2221, USA (312)276-7357.

LIFESTYLES OF THE BODILY DISMEMBERED is an occasional fanzine. Featuring horror movie reviews, articles, local band interviews. Bands that wish to be reviewed, send your stuff. Single and back issues $1.00 and two stamps or in trade for your fanzine. Add space available for trade with zines. Write: L.O.B.D., 1702 Burns Ave., St. Paul, MN 55106.

IF YOU LIVE Louisville, Kentucky and would like to play drums in a band call Ben at 458-9031. Influences: Misfits, Ministry, Black Flag, DOA, Exploited, Fear, Gwar, COC, Wagner (We are NOT white power).

WANTED for brand new punk zine. Records and zines fo review, scene reports from your area, and any poems, stories, jokes etc...worth printing. All submissions are appreciated, Thanks. Dave King, 2635 w Spencer st, Appleton, WI 54914.

ONE BORED 18 YEAR OLD MALE looking for something interesting. Send me anything interesting (phone number, underware, caned foods & money). Send to: M.B.H., P.O. Box 1383, Loomise, CA 95650.

TWO SMALL NO. CALIFORNIA BANDS looking to seriously tour the west cost this summer. If you would be interested in booking two bands, send us any or all information. Send to: My Broth'r Hans, P.O. Box 1383, Loomis, CA 95650.

RADIO AIRPLAY for anything that you are willing to send us for our station. Everything sent will be played. Send to: M.B.H., P.O. Box 1383, Loomis, CA 95650.

WILL TRADE OR BUY from worldwide. I'm looking for international HC records, especially from US, Brazil, Canada, Australia, Japan, and Scandavia. Write for want and trade (100+) lists. Send me yours. Horst Firmanty, Koethenerstr. 301412, D-1000 Berlin 61, Germany.

FISH OUT OF WATER! SWF into Death Rock, Hardcore, poetry, and other fun stuff. Happne to be stuck down south, at the momen. Seeking other like-minded individuals to correspond with and share ideas, creativity, etc. Valentine Rt.2, Box 498, Soso, MS 39480.

MAIL-BID AUCTION. Large private collection of280 titles, containing mostly early UK and US hardcore rarities for sale. Includes The Fix, early Dischord EPs, Disorder, Discharge, Chaos UK EPs, DYS 'Brotherhood', DOA 'Triumph', Husker Du 'Free Land', Unsafe, Swe, Fin, Ita, Brd. Please order soon as possible and send a SASE with an international reply coupon for auction list to: Jan Jutila/ P.B: v 14/ 756 49 Uppsala/ Sweden.

SKA MIX TAPES: rare 2 Tone, rare Bad Manners, rare Madness, rare singles, American, German, Jamaican, Australian, UK, Acid Ska and more! Also nothern soul and some vinyl titles. SASE for song list. MJS, 101 Buena Vista East, SF, CA 94117-4156

PUNK. HARDCORE, etc. Classic to current stuff. Send for our first ever MRR auction list of 45's, LP's, CD's and videos! Well worth your stamped, self-addressed return envelope. Mad Platters, Putnam Plaza Shopping Center, Carmel, NY 10512

JOHN WITH NOTHING TO DO!!! John Arispe, 834 Plaza Serena, Ontario, CA 91764. Until I move!!!!!Dayglo Abortions, Dr Know, Faith No More, Jane's Addiction, Dwarves!!!!

PATCHES! Fuck Racism, Bomb, Pot and more. 75 c each. Also Fight Back, Clash, and other T-shirts for $7 ppd. Write or send SASE for free catalog with books, zines and more. Infinite Onion, POBox 263, Colorado Springs, CO 86901

FOR SALE: All Revelation/Schism rare and colored 7", Negative Approach, Necros, 7 Seconds, Blitz, Last Rights, Underdog, Hard Stance (clear), Crippled Youth (clear), Absolution (red), Rest In Pieces, C.F.A, 'Together" Compilation, Y.O.T 7", lots more! Shirts also!! Maybe trade for Cro-Mags videos/bootlegs. Noah (415) 673-2405, 514 Lyon St, SF, CA, 94117.

SALE- Reagan Youth "Oh Come Now" LP $30, Wasted Youth "Reagan's in" LP $20, Faction" Dark Room" $20, Decry "Falling"$25, Speed Trials Comp LP $25, Stalag 13 "In Control" $20, Faction "No Hidden Messages" $30, Tad "Loser" (green) $15, Mudhoney "Gift" (Purple) $15. Please include postage. Brian, 744 Marcia SW. Wyo, Mich 49509

IN THE 1980's they had Michael jackson, Nancy Reagan and MTV. We had Minor Threat, Lydia Lunch, and Psychotick T-shirts. Still weird, crazy and basically good for nothing. 100% cotton sure to rot the Psycho teeth. Sens a SASE to receive Pic catalog to: Psychotik, PO Box 18205, Seattle, WA 98118-0205. Also thanx to all U MRR readers whom responded.

FOR SALE/AUCTION! 7": C.F.A "Freeze Guilty", A.O.D "Let's barbeque", Bad Religion, D.R.I "Violent", Fear "Fuck X-mas", Minor Threat "Filler", Mourning Noise, Poison Idea "Pick..."(clear), S.O.A 1st press, White Cross "Fascist". Foreign orders welcome. Send bids to Eddy, 3160 Yorba Linda blvd, #D2, Fullerton, CA 92631.

BACKFIRE RECORDS is looking to release an animal rights awareness hardcore comp. Bands interested, please inquire, and please send us a tape. A percentage of our proceeds will go to their respective organizations. Thanks you + continue to support hardcore: Dan M., 161 W. 31 St., Bayonne, NJ 07002.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!

I WANT MAIL. I'm a vegetarian female into Fugazi, Bad Brains, Shelter, Danzig, Cramps, Misfits, to name a few. Write to: Dee, P.O. Box 113, Mechanicsburg, PA 17055.

MAKE FILMS NOT SENSE film/video classes for High School students @ San Francisco Art Institute, June 26th-August 2nd. Also: drawing, painting, photo & printmaking. "Young Artists Program" Info: (415)771-0600.

JERSEY BEAT #43 with Bob Bert (Sonic Youth, Pussy Galore) and his new band Bewitched,d plus NJ's Deviators, lots of live reviews and photos from the NY/NJ punk scene, interviews, photos and reviews, $2 postpaid to Jim Testa, 418 Gregory Ave., Weehawken, NJ 07087.

WHAT A DEAL! Any two issues of Jersey Beat plus a great 8 band flexidisc from Vital Music, only $5. Send SASE for list of all back issues plus our compilation catalog. Jim Testa, 418 Gregory Ave., Weehawken, NJ 07087.

GROT #7 IS FINALLY HERE! Great photos and interviews with Fuel, Choosey Mothers, Miss America and Offspring. Plus reviews & 4 pages of photos, only a buck to GROT, 151 First Ave. Box A, New York, NY 10003.

VIDEO TRADERS — Let's trade lists, I've got over 200 tapes and tons of cool shows. Jim Testa, 151 First Ave Box A, New York, NY 10003. Looking for Soulside, industrial bands, Green Day, and 7 League Boots.

HEY, KRK, you big goof, thanks a lot for the Offspring photos. Duh. Your pal, Jim.

TRADE ONLY! I got: Youth Of Today "Yesterday!" 7" live boot, first press 300 numbered. Uniform Choice "Live and Alert" 7" boot, special press of 40! Negative Approach "Tied Down" 7" boot, 500 made, green vinyl. Stalag 13 7" boot, numbered, 500 made. Lookin' for Crippled Youth 7", Negative Approach 7", Brotherhood 7", Alone in a Crowd 7", Revelation colored 7"s. Take care. Inti Carboni, Via del Boschetto 104, 00184 Roma, Italy.

FOR TRADE: Jerry's Kids - "My World" (orig.), FU's - "My America" (still sealed original), Necros - "Conquest" Lp (w/poster), "Yes LA" - V/A, Geza X - "You G.D. Kids" (sealed), for older stuff only. Chris, 223 E. 35th, Apt. 4ER, NY, NY 10016. Send wants/trade list. John Berenzy Group - "Vick Verses" 7" - $25. Send SASE.

DEPLIVED EP OUT NOW!!! Will trade our 7" for your 7", you send me yours, I'll send you ours. Kelly, 1951 W. Burnside #1654, Portland, OR 97209. Send SASE for free stickers. No war but class war!

HOUSE ARREST - 7" Puerto Rican Hardcore comp. with No More, Frontside, Generation, Sham Pain, Sub-Culture Underground, and Hypocrite Solution. Send $3 (USA)/$5 (world) to Computer Crime Recs., 74 Osborne Ave., Norwalk, CT 06855, USA. Make checks/MO's to Jeff Coleman. Distributed by Squat or Rot, Epicenter, Ax/ction Recs., Blacklist, and X-Mist.

TWO OPEN-MINDED, young (21 and 19) artists looking for interesting female correspondence. We're into punk, hardcore, thrash, industrial, and horror. Nate is an artist/writer who likes weird women with combat boots. Chris is a poet/musician into living. Will respond to any stimuli. Send photo if possible. Chris and Nate, 634 Leslie Dr., Salinas, CA 93906.

'18 YR. OLD FEMALE into punk, alternative, and hardcore is sick of nearly nonexistent local South Jersey scene. Wants correspondence from everywhere. P.O. Box 1093, Barnegat, NJ 08005.

FUGAZI SUB POP for sale, 2000 copies pressed, please bid. Bidding ends on August 15, 1991. Trent, 1271 Oakhurst Drive, Slatington, PA 18080

18 Y/O, VAMPIRE GAL seeks correspondence. If you were at Sam Black Church at Weslyan, write me. If you were at Alice Doughnut/Big Mistake at Central State, write. If not, and just want to meet a college bound artist lady into gothic & hardcore, write. I want to feed my secret passion. Middletown vamps please repond. We're looking for you. Nicki, P.O. Box 7651, Bloomfield, CT 06002.

WANTED!: Any information on Milestone. Also seeking Descendents stuff! Any tapes or interviews, etc. Please write me. Matt Brown, 202 Boston Ave., North Arlington, NJ 07031.

FOR TRADE: SOA 7", Teen Idles 7", Minor Threat 1st 7", Misfits "3 Hits" 7" & "Halloween" (both orig.), Double-O 7" + lots of others & Finnish punk/HC. I want early US HC. Send trade lists. Also lots of bootlegs for sale. 7"s $15 & LP's $25 (postpaid). (Misfits, Danzig, Fugazi, Freeze, Ramones, etc.) Write to: Vote Vasko, Box 69, 40101 Jyvaskyla, Finland.

FOR SALE: Rattus "Win or Die" 7" $5, Terveet Kadet "Kadet. . ." 7" (1st & 2nd one sided on one EP) $5, "Message" 7" $5, "Unkind" 7" $6 + lots more ($1 for catalog). All prices postpaid, cash only. P. Tuotanto, Box 69, 40101 Jyvaskyla, Finland.

GRINDCORE BAND from Indianapolis seeks shows to play anywhere in the U.S. or Canada. Send a dollar for demo. Blatherskite c/o Andrew Francis, 8142 Forsythia Ct, Indpls, IN 46219.

ATTENTION! Mark G., 8737 Tilmont Ave., Pico Rivera, CA 90660, USA. Don't write or send material to this guy, he rips you off for sure! Be aware! Cheers from Switzerland.

HEADCHEESE T-SHIRTS!! Radical designs and colors. Needle Teeth, Magician's Nightmare and more. For color flyer and ordering info. send S.A.S.E., $1.00 (U.S.), or 3 I.R.C.'s to Headcheese, PO Box 21207, Denver, CO 802221, USA (Artist inquires welcome).

AUCTION: EARLY HC/ punk rock stuff from '79-'85, no boots!!; 7": Minor Threat, Necros, Process Of Elimination, A.O.F., Poison Idea, S.O.A., Urban Waste, Antidote... 12": SSD, Mastertape Comp., Public Service Comp., B.F.- Damaged (orig.), and many more; complete catalogue: J. Horns, Schonebergerstr. 17a, 1000 Berlin 61, West Germany.

21, VEGAN, female, wishes to write people, especially in San Francisco about places of interest. I will be there end of August. Some of my interests include art, cooking, nature, painting, tatoos and piercings, animal rights, and different areas of music including- reggae, punk, ska, hardcore, industrial, favorites- T.G., Rudimentary Peni, The Damned, False Prophets, JFA. No anti-gay, racist or sexist letter. Write Kathy, 811 Devon St., Kearny, NJ, 07032.

NEW ZINE coming out of Chicago area! First issue to include "World's Collide", "Iceburn" & "Edgewise", pages on veganism + alot of ad's. Also an auction record sale, lots of 7", 12"s + colored vinyl. Send SASE. The zine costs $2 ppd / send all orders to The Polish Prince, PO Box 10168, Chicago, IL. 60610-0168. Bands also write + record labels!

ORIGINAL SAMPLES for Roland samplers! Analog basses and synths, TR-808, voices, FM synths, Mirage. Percussion: REM, Zeppelin, Kate Bush, Crimson. $10 per disk. Demo cassette $5. Discounts for quantity. Send SASE: L. Todd Chapman, 451 Jackson Street, Murfreesboro, TN 37130.

ANARCHIST distributor will sell your zine to above ground markets. Willing to buy outright or on consignment. Send a sample copy of your zine along with your wholesale price to : Anarchist Books, POBox 29728, Louisville, KY 40229-0728. No zines with ageist policies please!

OUT NOW: In Crowd "Sal" 7", first 200 on green marble wax. Stand Up "That's Real" EP. Gutwrench "New Block" EP. All are $3 ppd. I am also looking for the last King Face LP (Konkurrel). Will make straight trade for Sonic Youth/Mudhoney Sub-Pop 7" (black). Send SASE for full listing of avail. wax. John L., Tragic Life Records, PO Box 060623, S.I. NY, 10306.

STRAIGHT EDGE/POSI HC T-shirts for sale send SAE, stamp/IRC for list and fast reply. D.C. Distribution, 80 Culfor Road, Loughor, Swansea, South Wales, SA4 2TZ, (UK). Also anyone with Infest T-shirts, live tapes, videos, flyers etc: please get in touch. Will buy or trade. thanks.

7"ER SALE: Cramps "Human Fly"-$40, Cramps "Goo Goo Muck"-$20, Coldcock-$25, Coffin Break-"Noise-Patch"-$30, Drunks W/Guns "Drunk Theme"-$20, Die Kreuzen "Gone Away" fold out-$15, X "Adult Book"-$50, X "White Girl"-$10. Please include some postage $ Brian Wybenga, 744 Marcia SW Wyo Mich 49509.

7"ER SALE: Ultraman "Destroy All Monsters"-$30, Red Tide "Kelp & Salal"-$15, Pagan Babies "Immaculate Conception"-$25, "We can't help it if we're from Florida" comp-$25, Teenage Jesus "Orphans"-$40, "Thanks"-$40, Reptile House "I Stumble" - $30, Iron Cross "Hated"-$30, Teen Idles $40, Toxic Reasons "Ghost Town"-$40, G.I. "Legless Bull"-$65. Brian Wybenga, 744 Marcia SW Wyo Mich 49509

BANDS!!! send your tapes plus info for an international compilation tape with worldwide distribution & radio shows! <<Ultra Violet Eye>> have already agreed! Follow them to: 2 Ugly Things c/o Marco Castelli, Via Pergolesi 8, 20052 Monza (Mi), Italy.

ATTENTION! Straight Edge / Positive HC bands. Need distribution for your demo, t-shirts, etc., in England/Europe? If so, you can here, by sending wholesale rates, and a demo, SAE/IRC (no rip offs!) to: D.C. Distribution, 80 Culfor Road, Loughor, Swansea, South Wales, SA4 2TZ, (UK). Thanks.

ABSOLUTE INSANITY still has their 1st demo available and YOU can get it for the low, low price of $3.95. Yes, that's 35 min. of pissed off at the world hard-core, available to you right now if you send your dollars and cents to the A.I., Mental Institute, 9723 Checkerboard, Houston, TX 77096.

DOESN'T IT PISS YOU OFF that some zines stopped reviewing demos. Well, help support my effort by buying ($2) a copy of my comp. devoted entirely to demos or send your demo to be put on a future release to: Karl Robinson, 9723 Checkerboard, TX 77096.

T-SHIRTS, T-Shirts, vinyl, etc. Hardcore/Thrash/Death/Doom/Punk, 800 different titles. No rip off, SASE for free catalogue to : DMF, Atlanta House, Old London Rd, Benson, Oxon, OX10 6PL, England.

HEY YOU! guitarist relocating to Atlanta seeking saxophonist and keyboardist for a 3 piece jazz/industrial band. Sick of their "It's not punk enough" attitude towards your talent? Fuck'em. Contact: Ted, 57 Old Still rd, Columbia, SC, 29223. Ph. (803) 788-4125

OLD PUNK records for sale: Sham 69, Jam, Skids, Blitz, Toy Dolls, Stranglers, UK Subs (Coloured) and lots more. Send IRC for big list, also badges. Send to : Trev, 57 Briardene, Durnopfield, Newcastle Upon Tyne, NE16 6LJ, England.

PHOTOCOPIED GENITALIA male/female, genital/breast photocopies wanted. Mount machine, hit start. Fun for the whole family. Julian, PO Box 390661, Mountain View, CA 94039-0661

PUNK! from all over the world. Free catalog. Big Spazz Productions, 4470 Sunset Bl. #570, Hollywood, CA 90027, USA

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

III, my name is Julian, I'm naked, There's a string tied to my penis. The other end of the string is tied to a remote control car. Will you be my friend? PO Box 390661, Mountain View, CA 94039

PUNK AUCTION: Victim's LP "Real Wild Child" (ex Plan 9 labek band) sealed. Skrewdriver "All Skrewed Up" promo poster (Pre neo 1st LP), Wanderer's LP (Pre Lords Of The New Church-with Stiv Bators and Sham 69's Treganna) sealed. Unnatural Axe "Three Cord Rock/Tonight we fight" 7". Quantities available on all the above. Inquirers send SASE to : D. Giovanni, POBox 46881, Mt Clemens, MI 48046.

LOOKING FOR: Nasal Boys, Shitdogs "History," Chiefs - both, A.R. Planet - "Too much...", Detox, Gears, Zero Boys, Ejectors, Vomit Pigs, Village Pistols 7"ers; C. Sick & Red Rockers Lp's, Thought Criminals - anything, "No Questions, No Answers" & "Are We Too Late for the Trend" comp. Lp's + many others. Will buy or trade. JF Jimenez, 11, rue Ste-Felicite, 75015 - Paris, France.

HAVE FOR TRADE: Die Kreuzen "Cows" 7", Happy Squid Sampler 7", Heresy - "Thanks" 7", M.Threat - "Eyes" 7", C2D - 7" + Lp, Sheer Terror - 7" (green), Freeze - "Guilty" + "I Hate..." 7"ers, Danzig - "Marylin" 7" (original/purple), Reflex From Pain - 7", "Together" comp. + more. See other classified. JF Jimenez, 11, rue Ste-Felicite, 75015 - Paris, France.

WANTED - Christian Lunch - "Sharkbait" Lp, No Means No - "Mama" Lp, any No Means No 7"s, Bad Brains - "I and I Survive" 12" (Food For Thought), Bad Brains - "I luv I Jah" 12". Mike , 2705 G St., Eureka, CA 95501, USA.

LOOKING FOR ACCUSED "Martha" 12", Accused/Rejectors split album, Subvert "Free Your Mind" 12". Will pay cash or for trade I have Septic Death, Final Conflict, Attitude Adjustment, Ripcord, Chaos UK "Short Sharp Shock" (sealed). My trades are all Lp's, write: Mike 15226 N. 61st Street, Scottsdale, AZ 85254. All letters answered.

SALE: SOA (green), Misfits - "E.A.D." (yellow), SSD - "Kids" + "Get" (originals), DOA - "White Noise Tour", "Prisoner," "Disco," G.I. - "Legless Bull", Ism - 7"s, Controllers, Hollywood Squares, Vains, Ak 47, CIA, Authorities, YDI, and British Punk plus many more. Write for large list: 3513 Barkley Dr., Fairfax, VA 22031.

IMPORTS! from all over. Domestic too. Totally underground. Punk. Trash. Avant-weirdo shit. Free catalog. Big Spazz Productions, 4470 Sunset Bl. #570, Hollywood, CA 90027, USA.

UNDERGROUND rock 'n' roll. Punk. Weird stuff. From all over. Free catalog. Big Spazz Productions, 4470 Sunset Bl. #570, Hollywood, CA 90027, USA.

MISFITS WANTED! Looking for any original Misfits or Samhain records. Will buy or trade for them. Also have a large collection for sale or trade. Call or write: Kirk, 211 6th St., Apt. 2, Glassport, PA 15045 (412)673-3387.

FOR SALE: No Security/Valvontakomissio split Lp US$12, Discard: Ep US $5, Suartsno - "Civiliserade Apan" Ep US$5, Terveet Kadet - "Kindet Suojelee" Ep US$5, F.Z.O. - Ep US$5, VMTK - Ep US$5, Headcleaners - "Disinfection" Ep US$5, Irstas - Ep US$5, Nihilist - "Drowned" Ep US$7, Rytmihairio - Lp US$14, Anti-Cimex - "Absolut" Lp US$13, Riistetyt - "Tuomiopalva" Ep US$7, Terveet Kadet - "Message" Ep US$7. All prices are postpaid (air). Send money to: Jallo Lehto, V. Storg 7B, 63342 Eskilstuna, Sweden.

ANTI SEEN FANS for sale, (1) copy of Drastic EP first pressing, autographed by Joe Young $ 75, Nihililistics LP first pressing, complete with lyric booklet $100. (1) copy Youth Of Today "Can't close my eyes" 7" first pressing (Positive Force, red ink) $25. Chuck, #1 Springtide Villas, Fripp Isalnd, SC 29920

JOHNNY THUNDERS WANTED: Video, audio, posters, anything. I have lots to trade or will pay cash. Your list or mine or send SASE. Foreign traders also wanted. D. Clapper, 14007 Rebecca Drive, Phila., PA 19116, USA.

RECYCLED CLOTHING? In collaboration with Moss Icon, point of interest will be screening and selling Moss Icon shirts. Printed on thrift store shirts for only $5.00 p.paid. Also available point of interest shirts, jackets, and patches. jackets $5 and patches $2 for 4. Number one and two are still available. #1 is $2.00, #2 is $1.75. Number three is out now with Cringer, TVTV$, columns, poetry, graphics, more for $1.75 p.paid. Make all checks, money orders, cash payable to Jay Ford, Point of Interest, P.O. Box 19416, Seattle, WA 98109.

HACKER DOMINATRIX invades DEA with cunning/lingual photonic virus. How does one properly stun homosexual poultry? Get Poppin' Zits! #8 (Lite) for a long SASE with 2 oz. postage and barter items. Invalid attempts will be publicly ridiculed. Jerod Pore 1800 Market St. #141 San Francisco CA 94102-6227. jerod23@well.sf.ca.us.

RARE BRITISH PUNK / Oi! / HC. Set sale 1200+ items, Abrasive Wheels - Zounds. Want-list service. Please send IRC for catalogue:- Elista, 157 Common Rise, Hitchin, Herts., SG4 0HS, England. Tel: (0462) 433089.

FUGAZI: LOOKING FOR any interview, article, critical discography, biography. Pictures and cassettes, send list and prices. Stuff back to the sender. To be used in a French zeen to be put out. Sorry, nothing to trade. L'accordeoniste Manchot, PO Box 992, 1001 Lausanne, Switzerland.

SELLING MY record, tape and T-shirt collection, records from the 60's, 70's, 80's. All kinds of music from folk to punk, please send your want lists: Bob Farrington, 7 Florence Drive, Clark, N.J. 07066. (201)-388-1932.

ALL OUT WAR fanzine #2 out now. 42 pgs. Featuring Biohazard, Judgement, Beyond Control, Lament, Token Entry, and Killing Time. Plus plenty of photos, reviews, and other things. Send $1.50 ppd to All Out War c/o Jamie Davis, 318 Hamilton Blvd. Morrisville, PA 19067. P.S. Bands, labels, and zines send things and you definately get a review and a free copy.

DEPRIVED- "NO WAR but class war" 7" EP out now! $3.00 ppd to: Resistance, 1951 W. Burnside, #1653, Portland OR 97209. Send SASE for free stickers.

ONLY $2.50! "I Sold my Trombone (for rocknroll)"; an 8 inch, 3 band flexi compilation with Humidifier, Thompson's Disease, and Face Of Decline. Limited to 500 on yellow vinyl. Cash only to Bug Scratch, 2882 Barton Skyway #212, Austin, TX, 78746. Foreign add $1.

SEEKING - HALO'S "Circling" (yellow), Dope, Guns #1, 3, 5 (on color wax), Die Kreuzen "cows, God Bullies, Unholy Swill, Drunks, AmRep, and lots more. Send your list or SASE for my trade/sale list, featuring tons of Sub Pop, Am Rep, C/Z and more. Bruce T., 6021 W. Fleming Rd. Atwater, CA 95301.

UNAMUSED is a band from Portland, OR. We have a 7" EP out, "Red, White, and Brainwashed" for $2.50. We would like to do interviews and be on compilations. Please write; 14155 SW High Tor Dr., Tigard, OR, 97224.

FOR SALE: 7" SubPop: $10; Afghan Wigs, Honeymoon Killers, Lonely Moans, Love Battery, Skin Yard, Mudhoney's "This Gift", Mark Arm (red). $15; TAD's "Loser" (green), Fluid's "Tin Top Toy" (orange). $25; Screaming Tree's double single (black/white). $60; Fugazi (black) very rare! First come first serve. Send MO, Cashier's Check, or cash to David Friedman, PO Box 85472, Seattle WA 98145. Add $2 each for postage. Enclose SASE for return.

FOR SALE: 12" Stuff $15; Mudhoney LP, Gatefold and Poster. $35; "Another Pyrric Victory" (orange) very rare! First come first serve. Send MO, Cashier's Check, or cash, to David Friedman, PO Box 85472, Seattle WA 98145. Add $3 each for postage. Enclose SASE for return.

I'M LOOKING to buy Jazz Funk Punk industrial Hip Hop and SkaFunk. Also wanted Latin American and Spain HC/Punk/Oi/Ska/Industrial. Write to: Fernando Diaz, POBox 10930, Hatrillo, Puerto Rico.

HELLO, THANKS Pat Foley for the cheap Screeching Weasel record. Thanks to all who wrote in concern to the Doughboys record. My search for cheap music continues. MRR "Turn It Around" comp, Green Day "Sweet Children" 1st press, Skene's "Cautios" compilation. If you wanna write, sell or trade: Glenn, 7811 Second st #1, Stanton, CA, 90680. Hey Rod in I.V.

WANTED Rocket Rod I forgot which state but I want my UK Subs tape back. Please? I lost your address, anyone who wants to trade flyers, tapes, pictures write : Tina, 669 Cynthia, San Diego, CA 92609. J. Bently thanks for the photopass, you're the greatest.

RHYTHM COLLISION is looking for a guitarist with common influences, musical direction in L.A. area. Also looking for gigs inside California. Contact : (213) 555-2928, POBox 865, Agoura, CA 91376. New LP "Pressure" out soon.

SUB POP SALE 7"s by Velvet Monkeys, Nirvana/Fluid, Rev Horton Heat, Poison Idea, Poster Children, Soundgarden, Thee Headcoats, Sister Ray, Tad promo 7", Tad/Pussy Galore LP, Tad "God's Ball" 500 pressed with Manzine, poster and gatefold sleeve. Bidding ends august 15, 1991. Trent, 1271 Oakhurst Drive, Slatington, PA 18080

LOOKINF FOR friends of Eddie X (London, England) who can tell me what's happened or give me an idea of his whereabouts. Please write ! Susan Moffat, 197 Grant Ave, St Claire Beach, Ontario, Canada, N8N 2X9.

BEDLAM HOUR FANS, Frankenberry mosh shirts now available! Full color, artwork on front, back, both sleeves, XL black, 100% cotton. Frankenberry on front with Bedlam Hour logo. "Frankenberry Mosh" on back ($ 10 US/$12 Overseas). Also available, Rock The Cradle LP, Corn Dances EP and...out soon Bedlam Hour/Toast split 7". Bedlam Hour, #1 Springtide Villas, Fripp Island, SC 29920

UME HC MAGAZINE in Sweden, I have a cool interview and photos for you, but you did not send me your address. Please contact me soon !!! Peace and Love, Chuch/Bedlam Hour, #1 Springtide Villas, Fripp Island, SC 29920

F. RUSSEL, IL, I'm still waiting for my stuff !!! Trade : Rare Cro Mags 10", Morbid Angel EP, Fear Of God EP, etc. and still available records. Send your lists! A. Ujima, Uferweg 50, 7334 Sussen, W-Germany.

DEPRIVED "Now War But Class War" 7" E.P. out now! $3.00 ppd. to: Resistance, 1951 W. Burnside, #1654, Portland, OR 97209. Send S.A.S.E. for free stickers.

REMEMBER RHYTHM PIGS? Th' Inbred? Pigs bassist-singer Ed Ivey and drummer Billy Atwell of both bands need a progressive aggressive guitarist. We've done 8 records between us and have toured No. America and Europe. Must be willing to relocate and dedicate for recording/touring project. Please send tape, etc. 711 E Crosby, El Paso, TX 79902, or call (915)544-0510.

S.I. ONE comp, 7" featuring Media Children, Holocaust, Social Insecurity and Unauthorized, with a 23" x 29" poster sleeve is now available for $ 3 and a stamp from : S.I. Records, 3332 Peachtree, Lima, OH 45805.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

7 TAPES FOR $20, or 1 for $4 ppd. Great speed core. Choose from these bands: Diedrop, Un-Called Fore, Megadosage, Yer Mom, Dead Gods, Fist Fuckers from Hell. Send to: Delinquent Revenge, PO Box 9152, Va Beach, VA 23450.

AS IT STANDS - 7 song demo, comes with lyric sheet and photos. Full on the "hard" edge. $3.00 cash or money order to Craig Henry / 1500 Hazel Ave. / Chesapeake, VA 23325. Out side of U.S. add 2 dollars ($5).

RESIST "Liberation" cassette available for $2.00 ppd. from Resistance, 1951 W. Burnside #1654, Portland, OR 97209. Look for upcoming 21 song LP, "The Solution...." on Media Blitz Prod. (U.S.) and Words of Warning Records (U.K.) Send S.A.S.E. for free stickers.

DEPRIVED "Suppression With Violence" cassette available for $2.00 ppd. from Resistance: 1951 W. Burnside #1654, Portland, OR 97209. Send S.A.S.E. for free stickers.

CHECK OUT SOME HARDCORE-POP from Missouri. No, not All . . . Stale Fish. Our new tape "Troubled Teens" is out. Only $3 ppd. to Doug Mesko, 72 Huffman Trct., Rolla, MD 65401. (314)364-0904. Call for bookings.

COUNTER PUNCH "Till It's Gone" cassette single out now $3.00 post paid. ALso looking for Husker Du "Everything Falls Apart" LP. Have lots of trades. Jeff Feris, 5101 S. Mill #124, Tempe, AZ 85282.

I WANT YOU!! Bands needed for comps. All aggressive, raw neato types can be heard & noticed above and beyond this region. Deliver goods now to Hunch/John Olson / 511 Jason Ct. / Lansing, MI 48910.

GREEN JELL-O AUTHORIZED "Bütelaig" cassetes! Includes "Three Little Pigs", "Satan's Ham" - all the hits! $7 ppd (add $1 outside U.S.) Check, cash or money order to: Marc Levinthal, 1962 N. Bronson Ave., Los Angeles, Calif. 90068

MOVIE VIDEO'S FOR SALE: All kinds of movies for just $20. That's right, I have everything from the Flintstones Christmas to Sid Vicious Death Report. Send for a free catalog to Peter Antonatos, 46 Oak Alley Blvd., Marrero, LA 70072.

POGI - Experimental industrial melodic post-core from the sunny Arizona desert. Full length cassette release features all kinds of good stuff. Send $4.00 ppd. to DB Recordings, 4725 W. Topeka Dr., Glendale, AZ 85308. Also watch for upcoming POGI 7".

TAPE TRADER into Agnostic Front, Judge, Insted, SOIA.... with a large list more than 38000 live, demos. Is looking for contacts with guys in CA, NY, MI, OH...USA, Europe. I'm specially looking for guys who records the shows and other tape traders. All letters answered. Send lists to: Fleury Jean-Francois, La Bonne Rencontre 45, B-7536 Vaulx, Belgium.

THEE MIDNIGHT STREETS compilation cassettezine, issues avail.: 1- surreal / experimental 2- gothic morbidity I...seeking submissions: 3-gothic morbidity II. 4- industrial chaos. Zine: Liquid Funerary Temples (magick, tantra, s/m dungeon, TOPY, merry prankstering, drug visions, virtual reality, exquisite corpse, surreality) ..$2: 118 E. Goodheart Lake Mary, FL 32746

CHAMBERPHANTOM "thee mouth ov thee shadow" audio sculpture written/recorded in trancestate (complete darkness musik) "surreal liquid graveyard musik" (crowlean apocalyptic ritual drums, delirium subliminals, medieval goblets, spirit-invoking frequencies, desade dungeon echoes..) "sinister graveyard prayers" ... "glass nightmare scripture"....$6 pay to "Cash" 118 E. Goodheart Ave. Lake Mary, Fl 32746

RARE 10,000 MANIACS & REM, for $3.50, the Maniacs real first record (called Evening In Torpok) not available on Hope Chest, and 14 studio and live tracks from REM, not on any albums. Send $3 cash or US money order for a 90 min tape of both bands, or send me a 90 min tape and $2 for the same deal. Send to: Jason Nelson, 106 St. James Pl., Glenolden, PA 19036.

VIDEOS FOR TRADE/SALE. Have Accused, Fishbone, Poison Idea, RKL, etc. Looking for Scream, Hard-Ons, Sepultura, Sub-Pop bands, etc. Shows need people to sell me audio tapes. Slammer Videos c/o Sammy Prieto, 3346 Cedarhill, San Angelo, Tx. 76904.

BANDS: NEED YOUR Tapes/Records for compilation tape. All styles welcome, basement tapes are fine. Bands so far: Ultra Violet Eye, Shut Up Dick, Stillborn. Stamps if you want your stuff returned. Good Night Tapes PO Box 156 Rooseveltown, NY 13683.

COLOMBIA CORE VIDEO. Female vocalist in band Demencia. Want friends of punk, HC and grind of all the world to trade especially videos, too cassettes and zines etc ... to know the scenes and have endless mail. Send list to Rocio Molina, Carrera 9 Numero 19-30, Local 101 Bogota, Colobia , Sur - America.

FREE CASSETTE: Randhi's 1984 9-song tape, "No, I'm Serious". Frre in exchange for your bands tape or send $1.25 for postage, includes lyrics and complete band details. CHR, PO Box 471214, Tulsa, OK 74147-1214.

VIDEO COMPILATION: ABC NO RIO Spoken word with: Johnny PUke, Ken DiMaggio, Jay Donnelly, Vipin Bharathan, David Huberman, Gina Bonati, Maragaret Petron, Paul Skiff, Matthew Courtney, Bob Hart, Donny The PUnk! 50% goes to ABC NO RIO. 60 min., $22.50. P.De Mattia, 8 Haddon Rd., Hewitt, NJ 07421.

VIDEO COMPILATION: Primal Sounds From NYC! Lunachicks, PMS, Ed Gein's Car, Rats of Unusual Size, Trace Lords X-Lovers, Destroy All Bands, Deans of Discipline, George Tabb, W.O.O., Bloodsister, Pronodracula, Norman Bates, Fastlane, Waldos, Holy Crow. $20. P. De Mattia, 8 Haddon Rd., Hewitt, NJ 07421.

TOXIC WAIST COMP. TAPE and 16 pg. 'zine $3 + $1 postage. Tape features 7 bands - Hated Principles, Bearded Weirdo, Hatfull Day, Slush Puppie, Apostates, Reality Control and the Katatonix. Send in tapes and stuff for next 'zine/comp. Free ads! 585 N. Pickard Ave, Cookeville, TN 38501-2936

BUY MY BAND'S TAPE! Ritual Silence's 5-song cassette for $3 ppd. SLF/Clash inspired punk from Lowell, Mass. James Harrington/ 17 Howes Brook Road/ Marshfield, MA 02050.

NO MORE DISCO! I don't know what the problem is with disco, but the responses have been few. So here's the new game plan: I'm making a comp. tape of songs that should have never been recorded (for example "Feelings" or Fishbone's latest album). J. Hunter, 7304 Masonville Ct., Annandale, VA 22003. Of course, if you have a disco song, I'll still take it.

HEY, KID, WANNA NICKEL BAG? Jeresy Beat's Nickel Bag, 60 min. comp. with Pink Lincolns, Rise, Lint's Downfall, Ben Weasall's Gore Gore Girls, and lots more, plus its own fanzine and stickers. $5 cash or m.o. to Jim Testa, 418 Gregory Ave., Weehawken, NJ 07087.

LIVE TAPES FOR SALE OR TRADE. I've got Descendents, Cro-Mags, ALL, Dag Nasty, Misfits, Milestone, and more. Also have some demos. Fast cheap service. Send list or write to: Nick G., 117 Judd Falls Rd., Ithaca, NY 14850, (607)257-1888.

WELCOME TO DER WEINERSCHNITZEL, do you want to trade Descendents stuff? How about ALL, Dag Nasty, Big Drill... I've got lots of live tapes, videos, pictures, interviews, and info. Milo, 117 Judd Falls, Ithaca, NY 14850. Will that be ALL?

VIDEO FOR SALE OR TRADE: 100's to choose from. Nirvana, Mudhoney, L7, Fluid, Jesus Lizard, Jane's Addiciton, RHCP, Bad Religion, Dictator, Ramones, Cramps, Dead Boys, Thunders, Skinny Puppy, Fugazi, GWAR, Buttholes, GG, Rollins, Social D., Residents, Nina, Smiths, Misfits, Samhain, Swans, Siouxsie, and many more. Also cult films. Write Merle Allin, 298 Mulberry St. #7D, New York, NY 10012 or call (212) 274-0803. Traders send list.

VIDEOS AVAILABLE! On all world systems! Hardcore/ Punk/Ska/Industrial/Movies! Misfits, Samhain, Rollins, Bad Religion, Agnostic Front, Meatmen, Gorilla Biscuits, Leeway, Cramps, Swands, D. Galas, Ministry, Thunders, Replacements, Dwarves, Primitives, Skinny Puppy, GG Allin, Nick Cave, E. Neubauten, 7 Seconds, Bold, All, Y.O.T., C.O.C., Gwar, Janes Addiction. P. De Mattia, 8 Haddon Rd., Hewitt, NJ 07421, USA (201)853-4420. Send $1. Big list. Fast service. No rip-offs!

VIDEO AND AUDIO bootlegs for sale or trade your list or stamp gets mine including Melvins, Helios Creed, Helmet, C.O.C., Big Black, Rapeman, Butthole Surfers, Soundgarden, God Bullies, Big Chief, Janes, Bad Brains, Fugazi, Voivod, Prong, White Zombie, Sepultura, Napalm Death, lots more! Looking for any Steel Pole Bathtub, Chrome, Surgery, Unsane, Railroad Jerk, Fastbacks, Bitch Magnet, Bomb, more- send all lists, letters, flyers, to Jason, 1026 Thomas Blvd., Mundellein IL, 60060. Respond to all! Sammy Preitz (?) can't get in touch with you without an address or phone #.

REWRITE your definition of music. Mutant Musician Hamster Records has the following tapes available: Perro Joto - Puppy Love ($3.75). I, Ball - Alien ($5). Perro Joto - Stay Gay (Happy) ($5). Make checks or money order payable to Mutant Musician Hamster Records at: PO Box 2561, Globe, AZ 85502-2561. (All prices post paid).

MINISTRY-LIVE 1-28-90 venue, Dallas TX. 80m. of (A) quality filming. $18 p.p.u.s. or trade. Many other artists available. Your list gets mine. N. Smith, 3300 Montana Ave #1, Cincinnati, OH 45211.

DEMO BANDS I'm working on a comp. for new bands only. So if your interested in being on it send your tape to Karl Robinson, 9723 Checkerboard, Houston, TX 77096. Or if you want my 1st comp (90 min.) it's $2.

FUCK BOOTLEGS AND RARE 7"s support new bands and buy our demo of solid hard-core punk. 13 songs, 35 min., $4. Absolute Insanity's "Don't Worry, Be Snappy." Karl, 9723 Checkerboard, Houston, TX 77096.

MOOT! MOOT! New Sheep Squeeze studio demo! Good stuff Maurice! Stupid, silly, funny, cute, sexy! Only $2.00 to: Dan Lactosce, 1661 Connecticut Dr., Redwood City, CA 94061 ... zines and comps: write for free poo. Thanx Mr Luscious. Don't eat potatoes in the elevator.

ATTENTION BANDS!! Wanna Communicate? presents: tape compilation for your band. Just send in 1-3 songs, good quality, and if you want, lyrics and stuff and photos if possible. For the booklet, to be included. Send stuff to: Mike Simo, 16 Willow St., Bayonne, NJ 07002.

PUNK & HARDCORE $1 tapes, official releases, 175 different single band or compilations 1981-1988 US, European. Send for list and send cash, Hard to go wrong for $1 post paid, thanks. Chris XBCT, POBox 16205, San Diego, CA 92176.

RESIST "Liberation" cassette available for $2.00 ppd. from Resistance, 1951 W. Burnside #1654, Portland, OR 97209. Look for upcoming 21 song LP, "The Solution...." on Media Blitz Prod. (U.S.) and Words of Warning Records (U.K.) Send S.A.S.E. for free stickers.

DEPRIVED "Suppression With Violence" cassette available for $2.00 postpaid from Resistance: 1951 W. Burnside #1654, Portland, OR 97209. Send S.A.S.E. for free stickers.

CHECK OUT SOME HARDCORE-POP from Missouri. No, not All . . . Stale Fish. Our new tape "Troubled Teens" is out. Only $3 postpaid to Doug Mesko, 72 Huffman Trct., Rolla, Maryland 65401. The number is (314)364-0904. Call for bookings.

COUNTER PUNCH "Till It's Gone" cassette single out now $3.00 post paid. Also looking for Husker Du "Everything Falls Apart" LP. Have lots of trades. Jeff Feris, 5101 S. Mill #124, Tempe, AZ 85282.

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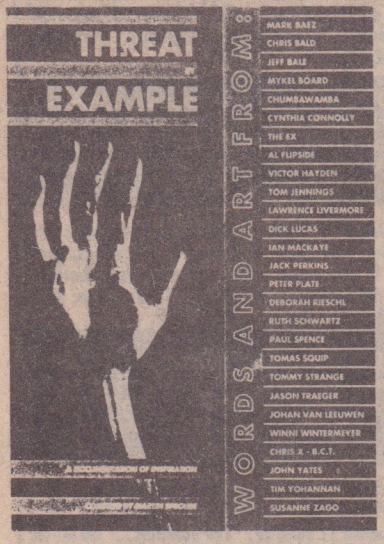

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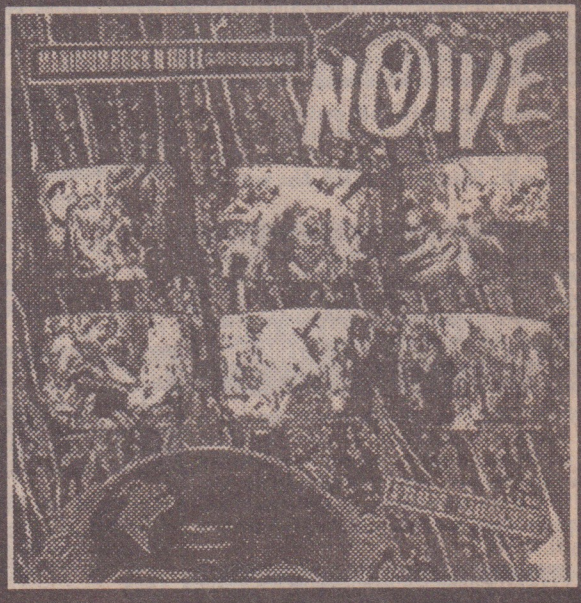

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"THEY DON'T GET PAID, THEY DON'T GET LAID, BUT BOY DO THEY WORK HARD"-various artists LP--Available from Blacklist Mailorder/ Distributed by Mordam Records